

JUNE
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theStranger

**JINKX MONSOON,
DAN SAVAGE,
AND TEN OTHERS
ON THE QUEERS
WHO CHANGED
OUR LIVES.**

2018 QUEER ISSUE



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theStranger

VOLUME 27, ISSUE NUMBER 23

June 20-July 3, 2018



COVER ART

by Corianton Hale

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Good Ideas for Pride Floats

Free weed
Twerking nuns
Miss Vanjie
Dogs dressed like drag queens
Buckets of come

FORTNIGHT

Bad Ideas for Pride Floats

Burning crosses
Straight people
Razor blades instead of confetti
Frisbees with corporate logos
Buckets of come

CONJUGAL VISIT



It was a weeknight, but I'd had a bad day and I was drinking heavily when we met at my neighborhood bar. You were drinking too much, too, but because you were fresh from Minneapolis and needed a way to loosen up to talk to strangers. Namely, me. We ended up at my place, started sloppily making out, then undressing—until I remembered I was on the rag and stopped to tell you. You claimed you didn't care. "Never earned my red wings," you muttered and proceeded to stuff your nose so far up my twat, I worried you might suffocate, though I wasn't worried enough to stop you. While we fucked, I stared up at your face, and all I could see was my blood smeared across your lips, like a crude Joker's grin as your face contorted in ecstasy. I closed my eyes, pretended you were Heath Ledger (RIP), and came fast and hard. **"KENDRA"**

HAD A MEMORABLE SEXUAL ENCOUNTER?
E-mail 200 words or less to conjugal@thestranger.com
(We'll preserve your anonymity, of course.)



Amazon won. In an embarrassing reversal, the **Seattle City Council** voted 7–2 to repeal a tax on large businesses it had passed unanimously less than a month earlier. The so-called "head tax" would have collected \$275 per employee from businesses grossing more than \$20 million annually, which is about 3 percent of businesses in Seattle. The tax faced an opposition campaign bankrolled by Amazon, **Starbucks**, and other companies.

Before voting on the repeal, seven Seattle City Council members (all but **Kshama Sawant** and **Teresa Mosqueda**) signed on to a statement about their plan to kill the tax. That raised eyebrows among open-government types. The city now faces a **lawsuit** about state transparency laws.

We asked Seattle queers:

WHAT IS YOUR FAVORITE KIND OF LUBE?**Jeff, 54, West Seattle**

"If we're doing it in the kitchen, I just put a whole stick of butter up there. But I'm a foreplay guy."

**Marcus, 29, Bellevue**

"A jar of tears and some Pledge."

**Crystal, 30, Lynnwood**

"Not a lot of people know this, but if you get a Caramel Cocoa Cluster Frappuccino with whipped cream and then let it melt in your car, and then add some white-wine vinegar, but just a drop or two, or it'll sting, and some maple syrup, and a loogie, it's kind of like nature's Astroglide."

**Matthew, 37, Capitol Hill**

"Ever since I got chlamydia, my dick has been staying lubed on its own."



I, ANONYMOUS



STEVEN WEISSMAN

To the neighbor who passive-aggressively fucked with my laundry: Girl, I was there when your dryer stopped. I was fishing my wet clothes out of the washer, your cycle ended, and I thought I'd give you a grace period to collect your stuff. When I went back, your load was still there. It was after 11 p.m. and I needed to wrap this chore up, so I placed your laundry on top of the washer. When I went down 50 minutes later to retrieve my dry clothes, I found the door ajar and the clothes were as wet as when they started. The fact that my expediency offended you enough to stop my dry cycle, I forgive. Even if it meant I had to pay another buck fifty, start the cycle all over again at midnight, and stay up an hour later to avoid being the douche with their laundry in the dryer too long. I used the time wisely and had a furious, hour-long jerk-off session while I waited. So thanks for that! But next time, chill the fuck out! It's just laundry. **ANONYMOUS**

SOMETHING TO GET OFF YOUR CHEST?
E-mail 200 words or less to anonymous@thestranger.com

In drag news, contestants at **Cucci Binaca's Critter Person Pageant** at Kremwerk had to guzzle chunks of ice. One of the contestants cut her mouth on the ice, but she said the **blood** was a nice addition to her look.

At **Vibes**, the 18+ drag night at Neighbours, one person competing to join the cast lit a **katana on fire**. The building is still standing.

Spotted in the crowd at Neu-mos on June 9 for a show by Chicago lounge-rockers the Sea and Cake: *Portlandia* star **Fred Armisen**.

At an event for her feminist pregnancy book, *Like a Mother*, **Angela Garbes** told a story about asking her toddler if she knows where babies come out of. The exasperated response: "Yes, your clitoris." Ouch.

A **sniper** hiding in the trees that line SR 509 near the border of Burien and SeaTac **opened fire**. Four cars were hit, no one was injured, and no suspect has been caught.

Washington attorney general **Bob Ferguson** announced that he's **suing Facebook and Google** for alleged failures to comply with this state's laws on political ad disclosure. "Google and Facebook are not following the law," Ferguson said. "Not even close."



Three days later, Google announced that it is pausing sales of political advertising when it comes to Washington State elections and ballot measures. Although Facebook does not appear to be in full compliance with the new rules, it says it will continue selling political ads in Washington.

Joseph Backholm, a man who thinks **gay parents are bad** for kids and supported an anti-trans ballot measure about bathrooms, is resigning from the Family Policy Institute of Washington. Good riddance.

A white manager of the **Harvard Market QFC** was suspended following an incident caught on video during which he barred two **black customers** from returning to "my store" after

closely monitoring their self-checkout purchases. QFC president Suzy Monford issued a statement: "This should not have happened. As president of QFC, I apologize on behalf of our entire team to the customers involved."

Drag contestants had to guzzle chunks of ice. One started bleeding.

Seattle's congresswoman **Pramila Jayapal** visited a federal prison in SeaTac and spoke with 174 women who'd been transferred there after US Customs and Border Protection **separated them from their children** at the border. She told the women's stories in front of the House Judiciary Committee, denouncing Attorney General Jeff Sessions's brutal family separation policies. Comparing the Trump administration to the Third Reich always seem a touch overblown, but this shit is **absolutely fucking evil**. ■



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THE QUEERS WHO CHANGED OUR LIVES

Welcome to *The Stranger's* Queer Issue, and congratulations on surviving the first half of 2018.

From wedding cakes to transgender soldiers to Chechnya, it hasn't been the best year for queers worldwide. Just for levity, we were going to make this a golden-showers issue, but then someone would have to write about Trump, so we nixed that. Then we were going to do a swimsuit issue, but that's not who we are. Then someone in the office who's distraught about *RuPaul's Drag Race* winner Jinkx Monsoon recently moving away from Seattle raised a faint cry and said, "Muh-mm-maybe Jinkx Monsoon could reflect on how RuPaul changed her life?"

And the theme of our issue was born. In the following pieces, queer writers reflect on individuals who have changed their lives, for good or for ill.

In "That One Drag Queen," Jinkx Monsoon writes about her six-year-long friendship with RuPaul (page 25).

In "That One Roommate," Christopher Frizzelle reflects on the crush that brought him to Seattle, followed by a gay bashing (page 11).

In "That One Filmmaker," Chase Burns recalls the time he met John Waters (page 15).

In "That One Parent," Jing Jing Wang writes about coming out in a traditional Chinese family (page 17).

In "That One Teacher," Katie Herzog writes about internalized homophobia (page 21).

In "That One Writer," Sophia Stephens grapples with sexual assault and shines a light on the work of Audre Lorde (page 33).

In "That One Radical Faerie," Marc Castillo pays homage to a septuagenarian artist and one of the original members of the Sisters of Perpetual Indulgence (page 35).

In "That One Songwriter," Eli Sanders remembers what it was like to hear a certain tune on 69 *Love Songs* for the first time (page 38).

In "That One Serial Killer," Dan Savage writes about John Wayne Gacy, Jeffrey Dahmer, and an even scarier killer (page 41).

In "That One Coworker," Trisha Ready discusses the aftermath of some really bad advice (page 45).

In "That One Spouse," Natalie Wood writes about transgender pride (page 47).

In "That One DJ," resident heterosexual Charles Mudede pays tribute to one of Seattle's most prominent black, queer personalities, DJ Riz (page 49).

Plus: Famous queers throughout history recommend their favorite kinds of weed (page 52), Sean Nelson weighs in on the Smiths vs. the Cure (page 75), and Oscar Wilde's genius brings down the house at Book-It (page 69).

Bonus detail: Every illustration in this feature is the original work of a queer artist, as curated by art director extraordinaire Corianton Hale.

HAPPY READING AND HAPPY PRIDE!

the Stranger's 2018 QUEER ISSUE



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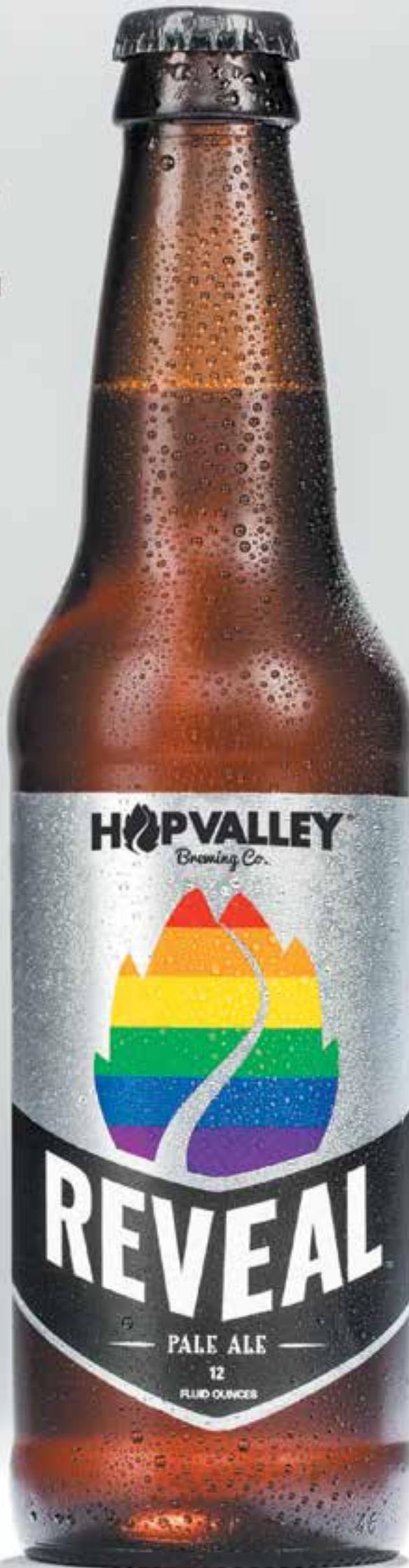
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That One Roommate.

A crush, a gay bashing, and an unexpected transformation.

BY CHRISTOPHER FRIZZELLE

Sometimes a person walks into your life and changes everything. Sometimes you don't even know them. It's as if they're made out of air, dispensed by time, planted in the river just to bend the stream.

His name was Darren. To say I didn't know him would be an understatement. In high school, in the late 1990s, in the suburbs of Southern California, I spent a lot of time on AOL. I became chat-room friends with someone who was my age, who had my same first name, who lived in San Francisco. After graduating high school, I took a train up to San Francisco to meet him IRL. Darren was that guy's friend.

We went out for pizza in the Castro, which blew my mind. This was before internet dating, before apps, before Manhunt, Grindr, and Scruff. In the '90s, if you wanted to meet other gay people, you had to physically locate yourself in a place where lots of gay people were and then walk around. It was impossible to imagine, walking through the Castro, that all these different guys were gay. Even that guy across the street in the business suit? Just then, the guy in the business suit would turn and give another guy a kiss as he got into a taxi. There were stores that sold rainbow wind socks and penis-shaped swizzle sticks. There was a Starbucks with only men inside.

The AOL friend's friends met us for pizza. One of them was Darren. He was a decade older than me. He was smart, mathy, worldly, cynical, soft-spoken, experienced, and interesting. He was moving to Seattle to go to graduate school in pharmacology at the Uni-

versity of Washington. His boyfriend (my age, also eating pizza with us) was moving to Seattle with him, to be an undergraduate at UW. Staring at Darren's face had a funny effect on time. Our conversations went on and on. We talked for two days straight.

Then we were hanging out on a beach, preparing to say goodbye, while airplanes flying in and out of SFO went by overhead. Darren was saying that he and his boyfriend were probably going to get a two-bedroom apartment near UW and look for a roommate.

"What if I were your roommate?" I asked.

That seemed like a silly question to him—after all, I was supposed to go to University of California, Santa Cruz, and classes started in two months—but he said, chuckling, "Well, that

Moving to Seattle was like stepping off a cliff: funny feeling in the stomach, fresh air, the shock of freedom.

would make looking for a roommate easier."

I was dead serious. Neither of my parents was able to cosign on the financial-aid forms for UCSC, and I was worried about how I was going to pay for it. Plus, I'd visited UW before, because my grandma lived in Seattle, and I'd wanted to go there, mostly because of the reading room at Suzzallo Library, and I had applied as an out-of-state student, and I had been stung by the rejection.

I called my grandma to ask what she thought of me moving to Seattle instead of Santa Cruz, establishing residency, and applying to UW again. She thought it was a "fabulous" idea. I asked my mom, who was (like me back then) a born-again Christian, what she thought about me moving to Seattle, and she asked why I would want to live with gay people. I told her that I wanted to convert them to Christianity. As ludicrous as it sounds, she bought it. I called UCSC and told them I wasn't coming, and the administrator on the other end of the line sounded shocked.

I wasn't consciously aware of what I was doing. My subconscious knew exactly what it was doing. My body knew where it needed to be before my brain did. My body knew it needed to be outside of California, knew it the way a plant knows about light. A transformation was about to occur, and somehow my insides knew it would not be able to occur in California. Being in California meant being subjected to the soft surveillance of my family, and it meant answering to all my old selves. Plus, I was an uptight, God-fearing 17-year-old, and Santa Cruz did not seem like a good place to me. Santa Cruz seemed like a detestable horde of left-wingers and nudists and drug users. (It now seems ideal.)

That flight to Seattle was like stepping off a cliff, and being in Seattle was like a free fall: a funny feeling in the stomach, fresh air, the shock of freedom. Darren picked me up from the airport. He had spiky blond hair, an earring, and confidence. He was calm. He wasn't uptight about himself the way I was. He wore flannel shirts and boots and had a truck. We both liked *Automatic for the*

People by R.E.M. He also introduced me to less-well-known bands. Every time he spoke, my heart did a dance.

A week after I got to Seattle, in 1998, I told Darren I was gay. He was the first person I ever told. We were standing outside our apartment in the U-District, right along I-5. We could see, in the distance, the tops of downtown skyscrapers.

"I'm flattered you're telling me first," Darren said, holding his cigarette away from his body and looking me in the eyes. "I know how hard it is to say the words."

"Could you tell?"

I wanted him to say that he was surprised, that I seemed so straight, but he smiled gently and said, "I kind of figured. You did move up here to live with us."

The official reason I swerved so unexpectedly up the West Coast was my deep-seated desire to go to UW, assisted by my grandmother's proximity and enthusiasm, but Darren was the real reason. I would have followed him anywhere. I wanted to model my life after his. I had that thing many people have when they fall for someone: I wanted to be him. And if I couldn't, I wanted to build my life *with* him. Granted, the boyfriend wasn't going to make that easy. But don't relationships end all the time? Things fall apart—right?

Darren set up a futon in my room for me to sleep on. He gave me a dresser to put my clothes in. He taught me how to ride the bus, how to pull the cord when you wanted to stop. We didn't have buses where I grew up.

A woman with dark skin and curly hair is dancing in a vibrant yellow and blue dress. She is captured in a dynamic pose, with one arm raised and her body angled. The background is a stylized, blurred red and blue, suggesting movement and energy. The overall composition is artistic and energetic, fitting for a theater group's promotional material.

A poster for Urban Animal featuring two dogs wearing sunglasses. One dog is brown and the other is white. The poster includes a circular logo with 'URBAN ANIMAL' and a blue asterisk, a banner reading 'HAPPY PRIDE!', and text for 'Smart & Sensible Veterinary Care' at 'CAPITOL HILL' and 'DOWNTOWN New Location!' with addresses and phone numbers. It also includes a '2014 NEW BUSINESS OF THE YEAR' award from GSA.

Sharing the apartment with his boyfriend was a bummer. Not the boyfriend personally—he was actually hilarious, a drag performer, etc.—but the existence of a boyfriend was a bummer. I felt jealous, and I felt guilty for hanging out in the apartment we shared, because I was a third wheel. If only I wasn't there, they could have alone time in front of the TV.

Sometimes I would hop on a bus going downtown and walk around Westlake Center and Pacific Place, just to give them space. One evening around dusk, three weeks after I'd come out to Darren but before I'd told anyone else, I boarded a 71 bus headed downtown. It was a double-bodied bus with one of those accordion mid-sections. The padded bench at the very back seemed kingly, what with all the legroom, so I sat there.

"Got a dollar?" a man said.

"I don't."

"C'mon, a dollar," the man said, sitting down next to me.

I didn't know how to extricate myself, whether to respond, what to say. "I don't have any money, sorry. I work at Blockbuster." I'd transferred from the Blockbuster I worked at in high school to a low-ceilinged, flickeringly lit Blockbuster in University Village.

"Got a problem with Mexicans?" the guy said.

"What?"

"You don't like Mexicans."

"What? That's not true. I like Mexicans." I'd had a crush on a boy in high school who was half-Mexican, half-Chinese—not that I was going to mention that.

"No you don't. And you've got money."

"No I don't. I make minimum wage."

He could sense my nervousness. I'd never lived in a city before, never had to fend off any situations like this. He'd gotten me talking, which meant I was an easy mark.

"Then give me your watch."

Three other guys, friends of his, sat down on either side of us, and one of them pulled out a knife and held it up to my leg. It was a small knife, but it was enough to get the job done. The tip glinted in the light of the bus.

"My dad gave me this watch," I practically yelled, frantic to attract attention. "You can't have it," I wailed. If I could get someone, anyone, to turn around, maybe the guy wouldn't stab me. The bus was almost full. But the other passengers sat perfectly still, facing forward. Not even a glance my way. I felt betrayed by their neutrality.

I leaped out of my seat, depriving the man with the knife the opportunity to sink it into me. I found a seat farther up, so that there would be passengers behind me in case the guys got up and followed me to my new seat and stabbed me to death.

The guys got up and followed me to my new seat. Another passenger even got out of the way, to let the harassers crowd around me.

"Please. I have nothing. Please don't hurt me," I said.

"Are you a cocksucker?" the main guy asked.

How was I supposed to answer? How could he see my secret? Was it *that* obvious? Was it radiating out of me?

While I tried to think of a response, he punched me. Hard. He clocked me on my right cheekbone. He hit me hard enough that the left side of my head slammed into the window. Two kinds of pain, blossoming

across my skull. I couldn't believe the sensation, which was less like pain and more like separation. I felt—I imagined—my face splitting. My head was two halves moving in different directions. I tried to see my reflection in the glass, to confirm that that's what was happening, that one side of my face was sliding toward the ceiling of the bus and one side was sliding toward my lap, but it was too light outside to see myself in the glass. In the unreality of the moment, I thought I had to hold my head together with my hands to have any hope of my face staying in one piece.

The bus driver, having heard the crack of my head on the glass, stopped, the back door opened, and the assailants escaped as the driver walked back to where I was sitting and asked if I was okay. I told him I was trying to keep my face from separating. He asked if he should call the cops. The guys were already gone. The bus was crowded. I said not to worry about it. He offered me an extra bus transfer. I had no need for an extra transfer, but I accepted it, to make him feel better about wanting to make me feel better.

"Are you a cocksucker?" he asked. Then he punched me.

I expected a fellow passenger to say something, maybe even apologize for not intervening, but as the bus got under way again, silence prevailed. My shock at being punched rivaled my shock at the silence. So this is Seattle, I thought.

I held it together until I got off the bus downtown, then I started sobbing. I walked around until the tears stopped, then got on a bus headed back home, my head pounding. I couldn't call my parents because I'd just been gay-bashed. It was either that or an attempted mugging with a shamefully accurate slur thrown in. I couldn't call my grandma for the same reason, or anyone back in California. There was no one on the planet I felt comfortable talking about it with. Except Darren.

He made me tea and gave me bags of frozen vegetables to hold against my face. He told me that the gray and purple bruises I had for weeks looked tough. He gave me advice about aggressive panhandlers: Don't say a thing. He gave me advice about the bus: Never sit at the very back. He gave me a book that made coming out easier: *The Best Little Boy in the World* by Andrew Tobias. He was a friend, the first friend I had in this new world, on the other side of the cultural divide from the fundamentalist Christians who constituted my previous reality. He helped me shed my skin.

Three months after the incident on the bus, I met my first boyfriend. I went home with him the day we met, and never went back to that apartment in the U-District. That boyfriend was Darren's age, and he took on Darren's role: He became my guide to adulthood. Once I was on boyfriend island, I didn't see Darren much anymore, which was probably good for his relationship. They ended up staying together another five years. I may have lived with Darren for only four months, but he had a bigger impact on my life than almost anyone. ■



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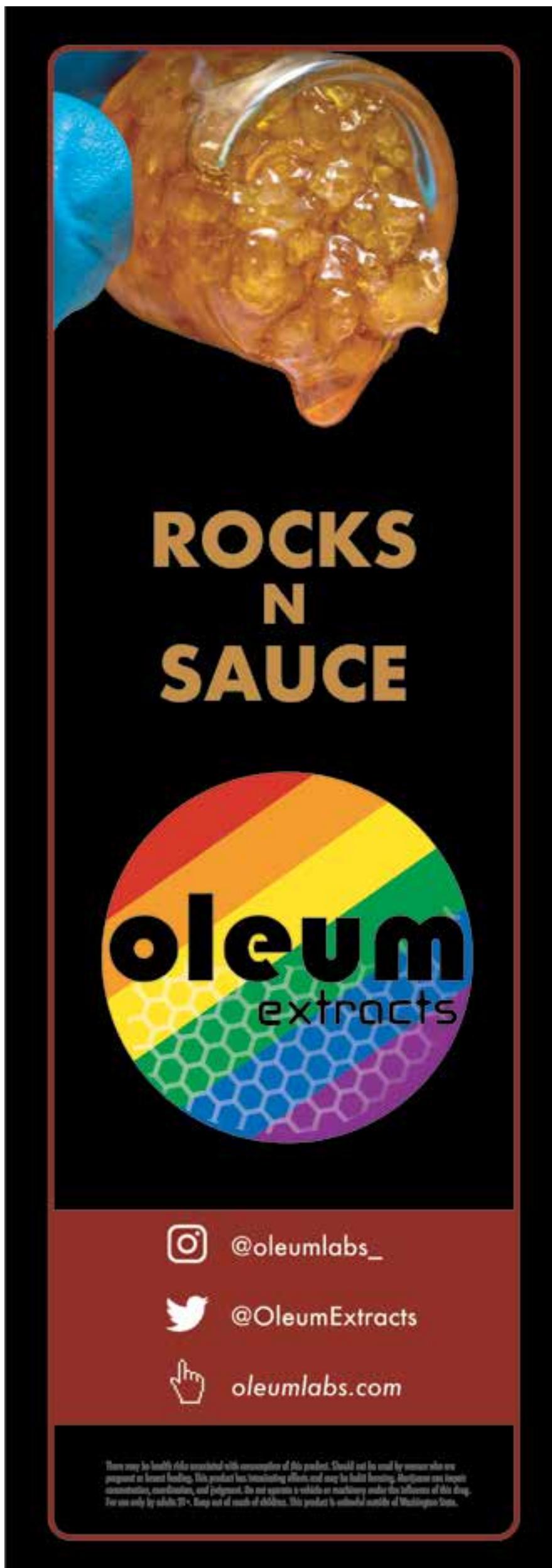
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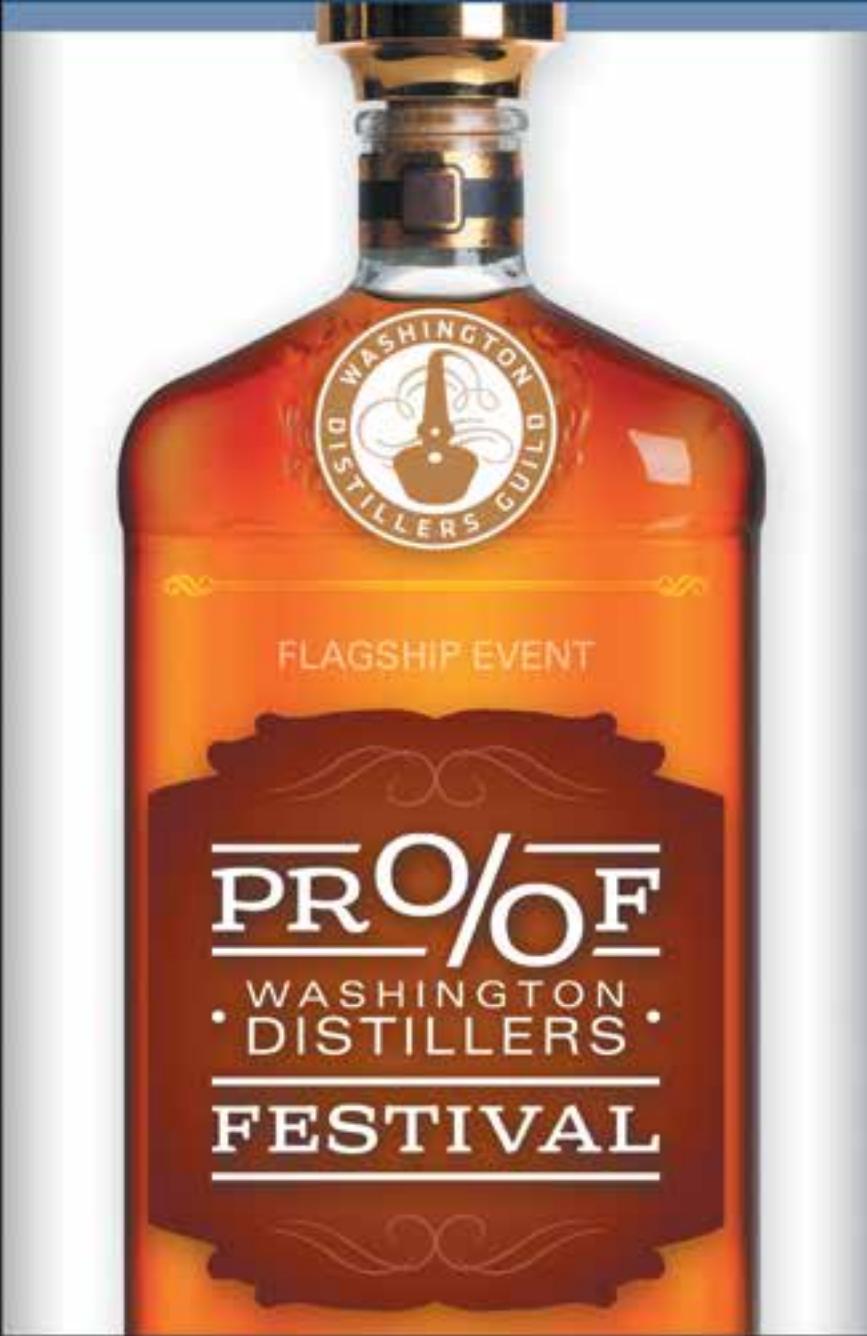
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That One Filmmaker.

I really messed up the night I met John Waters.

BY CHASE BURNS

You're gonna love this," he said, as he handed me a suspiciously hot-pink bag.

He didn't know who I was, and all I knew about him was that he was a celebrity—the first *gay* celebrity I'd ever met—and he had an impossibly thin, maybe Sharpied-in, mustache. I kept staring at it. Was that *really* his mustache?

"Thanks," I said nicely, taking the bag.

I knew his name was John Waters, and I knew he was supposed to be famous or something, but honestly I didn't know any more than that and I didn't give a shit. I was 17.

He gestured for me to open it.

"Wow," I said, confused once I'd opened the bag, because inside it was a piece of shit. On first glance, I thought it was a small brown piece of real shit. A second later, I realized it was plastic.

He stood there smiling, waiting for me to get a joke I didn't get. I had just performed in a drag show for him—he and the documentary filmmaker Michael Moore were the judges—although "drag show" is a generous term for what had happened. Only five queers showed up to perform for an empty theater. It was 2010 and we were in conservative country in Michigan. I lost to a senior citizen who deep-throated the mic. The plastic poop was my consolation prize for coming in second.

I was too polite or too stunned to ask him to explain it. I was embarrassed. Was my performance really *that* shitty?

The whole night had been weird, and it was really Michael Moore's fault.

Moore, the famous filmmaker behind *Bowling for Columbine* and *Fahrenheit 9/11*, was known for bringing strange things to Northern Michigan. He'd created a successful film festival in Traverse City in 2005, bringing freaks and liberals to an otherwise conservative-leaning purple area. Now, in 2010, he'd decided to create a high-profile comedy and arts festival in the same place in the middle of February, Northern Michigan's worst month.

The resort town is at the very tip of Michigan's mitt, and it's home to a famous cherry festival, Moore's film festival, and an arts boarding school, where I was a prisoner/student. There is *nothing* going on in this part of the world during the middle of winter. Snowdrifts sometimes get as high as 15 feet—three times the height of most people. Everyone hides. I once found a girl's braid inside a snowdrift, and that was the most exciting thing to ever happen to me during a Michigan winter.

My friends and I were intrigued by what Moore was up to. We were bored with Adderall and bad handjobs, and an arts festival organized by the rebel documentarian was a valid excuse to leave our boarding school campus. We convinced our hall monitors that



XAVIER SCHIPANI

we were very into comedy and they let us go off-campus—*unsupervised*. I felt so cool.

Headlining Moore's inaugural season was Roseanne Barr and John Waters, two one-of-a-kind weirdos. Moore, a fiery leftist and longtime friend of Barr, told *Traverse* magazine that year, "There is no better observer of the state of the affairs we're in than Roseanne." (He's since distanced himself from Barr, recently calling her a "damaged soul")

He handed me a pink bag. Inside was a piece of shit.

and an "outright hateful and racist person.") My friends and I knew who Barr was because of her TV show, and Barr's events sold out quickly. None of us knew who John Waters was. I was born in 1992, 20 years after *Pink Flamingos* came out.

Waters was also slated to perform a one-man show, but that was on a school night and we couldn't get a pass. One of my friends noticed that Waters and Moore were hosting a late-night drag show and a screening of a movie starring "the filthiest person alive," according to the billing. The movie was *Pink Flamingos*. We wanted something cool to post on Facebook, so we chose to go to that.

A straight guy I wanted to blow thought it would be funny if we competed in the drag show. So we did. The drag show was supposed to increase attendance for the midnight movie.

sages tied to it—at women and then stealing their purses. Then a trans woman flashes her dick, tits, and scrotum, which causes him to flee. Sometime after that, a straight couple has sex on-screen while smashing a real live chicken between their bodies until it dies. Between them. DIES! IT'S AWFUL!

"This is disgusting. I have to pee," my friend next to me said, after the chicken scene. He left the theater for a lot longer than a piss. Alone, I continued to watch. It was madness. It was horrible. But why was I so turned on by all of it?

In the movie, Divine gets poppers and lice shampoo and a pig's head for her birthday. They all do drugs, and then a performer flexes his prolapsed anus in rhythm to "Surfin' Bird." The police come, but Divine kills them with a meat cleaver and eats them. Everyone, even the murdered people, seem like they're having fun. Things are burned, blowjobs are given, penises are cut off, people are convicted of "assholism," and, finally, after more murder, Divine concludes the rampage by finding a little dog, watching it shit, and then eating the poop. It is the grossest moment in the history of cinema.

It also explains the fake poop Waters gave me.

Sitting alone in that theater, I was too busy thinking about other things. I realized that my drag act—and, to a greater extent, my life—could be a lot filthier. Waters treated gender like trash. I thought it was radical just to put on my friend's mom's kaftan. I didn't know I could have shown up covered in shit and still made people proud. Gender, it turns out, could be thrown away and pissed on and recombobulated to my liking. For a gay kid who was mouthy, femme, and poor, Divine's smile full of shit gave me permission to relish in the freedom of being a reject.

A lot of gay artists probably have this experience: their life before seeing a John Waters movie and their life afterward. Waters doesn't just move the yardstick, he lights the field on fire and laughs while the jocks burn. Even by today's standards, Waters—and especially Divine—remain utterly shocking. In 2018, we're still playing catch-up. Waters is the artist who changed the rules, who brought absolute filth into queer pop culture decades before queer sex was even legal in most states.

Today, whenever I tell this story to anyone who knows John Waters, they die. They gag. They're jealous that he handed me a pile of shit—a piece of shit that I misplaced, or threw away, because 17-year-olds are inherently shortsighted.

I had no idea how important John Waters would be to me as I got older. I'd do anything to go back in time and get that fake little poop. As penance, I work hard every day to be a spectacular, mouthy, total piece of shit. ■



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That One Parent.

What it's like coming out as queer in a traditional Chinese family.

BY JING JING WANG

The easiest way to get me to cry is to show me anything both queer and Asian. It doesn't even have to be Chinese, though it's worse when it is. One time I stayed awake until four in the morning watching *Happy Together*, which isn't even in Mandarin, the only Chinese dialect I speak, and ended up texting basically incoherent, emotional thoughts to my girlfriend through tears the entire time. She woke up to more than 60 unread texts the next morning.

I am so far removed from feeling like I have a community that understands me that the second I get a scrap of representation, I become overwhelmed.

In the queer community, there is always racism and a lack of nuance about the intersectionality of my experiences as a queer Chinese American. In the Chinese community, my queerness is a shameful, taboo subject, unacknowledged in public in order to save face.

Queerness is swept under the rug in the Chinese American community. In my experience, most first-generation Chinese American immigrants refuse to acknowledge these issues, and when they do, their responses are often based on harmful misconceptions stemming from a lack of education on the topic. My mom didn't realize that gay people could love just like anyone else until she saw an indie film about German lesbians when she attended UC Santa Barbara. Before that, she had seen gay people mentioned only as statistics in news articles about AIDS. That's the level of personal removal and ignorance most first-generation Chinese Americans have.

Community psychology shows that people who are alienated and excluded by society and their community are more likely to be mentally ill. I have personally experienced this and observed it in my queer Chinese American peers, especially because we are marginalized for multiple aspects of our identities. Asian Americans in particular are known to already have high rates of depression and suicide due to the extreme academic pressure put on us. I spent years closeted in Chinese circles and struggled with being unable to reconcile these two integral parts of my identity.

On the one hand, I don't remember much



ELAINE LIN

about coming out to my mom—to be fair, she doesn't remember it, either. As early as sixth grade, I would come home bursting to talk about a myriad of social issues, queer ones included. She got a crash course in LGBTQ+ terminology. To the best of my recollection, we were sitting on the stairs and I just said, "Mama, I don't think I'm a girl." That was it. She knew how important this was to me, and she trusted me to figure myself out.

We were sitting on the stairs, and I said, "Mama, I don't think I'm a girl."

On the other hand, I knew I couldn't discuss it with any other Chinese people, including my father, who lives in China and visits only occasionally.

A few months ago, I got tired of hiding my queerness and began telling people about my

girlfriend. Me having a girlfriend does not come close to encapsulating

my understanding of my gender and sexuality, but it is enough culture shock for most people by itself. The reactions have varied from homophobic jokes to startled congratulations.

In March, I introduced my girlfriend to a Chinese family friend. I thought it went okay—but the next day, I had to painstakingly explain again that she was, in fact, my girlfriend.

"Who was that close friend you introduced me to again?" she asked.

"Oh, the girl? She's my girlfriend," was my response.

"Are you sure you're saying the right thing? You must mean *guimi*." *Guimi* is a term for a woman's closest female friend.

"Ah, no actually. She's my girlfriend, like a boyfriend, except she's a girl," I said.

"So you two are close friends?" she said.

"No, we're dating. We like each other. I'm gay. Well, not exactly gay. I'm okay with boys or girls or, um, other," I said. I really didn't want to get into nonbinary genders quite yet.

"Oh, then you aren't gay, you should just call

yourself straight, you don't need to associate yourself with them." And so it continued.

If you are queer and have tried to come out to someone, you know how it goes: the rote conversation about how I'm far too young to know, about how we are basically just best friends, about how we are definitely nothing more. As if I haven't already thought for years about all of that before coming out.

These conversations are exhausting. Sometimes they hurt, even if the other person means you no harm. This family friend didn't mean me any harm. She just didn't know how to handle it.

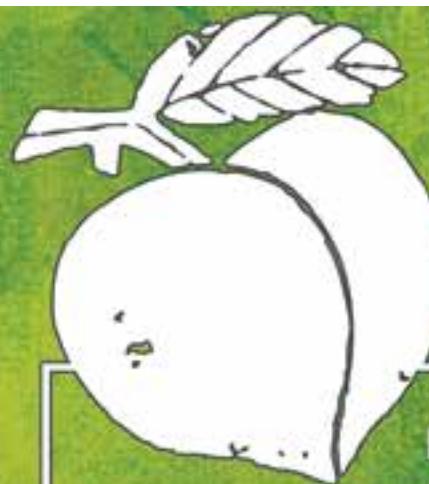
When I first came out to my grandmother as transgender and bi/pansexual, she told me that she did not support me "choosing to walk this path" and hasn't really acknowledged the issue since. She is important to me and cares for me deeply, but she has also been surrounded by traditional beliefs her entire life. In her mind, being queer is wrong, and being open about this shameful aspect of our family would cause us to lose face.

The Western understanding of "saving face" is focused on individual pride, whereas the Chinese understanding is focused on filial piety. Chinese society is firmly rooted in traditional family structures, and the modern Chinese mind, consciously or unconsciously, prioritizes family honor.

However, an important part of that same family system that drives people to worry about "saving face" also states that children are expected to respect and honor their parents and, in return, their parents are expected to care for them. A healthy relationship with parents is critical for a child's mental health.

For the queer folks I know, queerness is an important part of our identities that shapes our experiences as we navigate our lives. It is virtually impossible for me to form a close relationship with someone unless they understand that. I have a distant relationship with my father for several reasons, including that my parents are divorced and he lives on the other side of the planet, but a major reason is that I never felt safe expressing my true self around him.

My father's rigidly traditional Chinese ways of thinking make it hard for me to



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connect with him on a personal level. When I was 13, he visited for a week. That summer, while we stumbled through a terribly awkward 40-minute drive to the old trains in Snoqualmie, he told me he was worried that I'd get involved with drugs, alcohol, and sex. He suggested that maybe I even had a secret boyfriend.

I told him that, first of all, I knew better than to get involved with illegal substances, especially because someone close to me struggles with addiction. Secondly, I had no interest in sex. And thirdly, who said I would date a boy?

My dad's response was to laugh awkwardly.

When I asked if he had ever met a gay person, he said that no, he had never met a gay person in his life. I was stock-still, hyper-aware of my heart pounding in my chest, my fingernails digging into my palm. There was

When he visited from China, I asked my dad if he had ever met a gay person. He said no.

a slightly confused blankness on my father's face. I decided I wasn't going to come out to him. My mom later told me that at the end of that visit, he said to her, "You need to teach Jing Jing it's okay to be normal." I didn't know what to make of that, but I felt incredibly fortunate to have a supportive, loving mom.

My dad has always put more pressure on my brother to help my mom run the house, even though I am older. He put us in the accelerated program at school, having come from the best university in China himself. The same summer I almost came out to him, I cut my hair, and he spent a solid five minutes telling me about how good, beautiful, traditional Chinese girls wear their hair long. In his mind, things should be a certain way, and those standards are heavily influenced by the society and culture he grew up in.

*

I'm not completely sure why, but about a month ago, I decided to come out to my dad. Maybe I was just tired. Tired of not knowing him well enough to make educated decisions about our relationship. Tired of feeling like I was hiding this one frustratingly unshakable important part of my life from him when I was open about it with other people.

One minute we're in the middle of an extremely rare phone call, trying to get to know each other better, talking about relationships and a hypothetical boy, and the next I say, "What if it isn't a boy?"

It feels like I am 13 in that car with him all over again.

"What?" he says.

"What if the person isn't a boy? If the person is a girl?"

I hear a simple, "Okay."

I'm a bit stunned. What does that even mean? So I press on.

"But, like, are you okay with that? Is that all right with you? That it could be a girl or boy or other?"

He's quiet for a minute, then says: "I don't think that's a question I can really answer

yes or no to, right? It's about you and whether you're okay with it."

I'm a whole cocktail of emotions, a grinning mess of tears. That's such a good answer, you know? Definitely not what I was expecting from my traditional Chinese father—a man who has cried in front of me only once, when I was 8 years old and told him I didn't like math.

I start gushing and tell him that I was so afraid of telling him for years, thinking about what he would say, how his opinion would make me feel, if he would still support my college fund. He says that I should never have been afraid. I'm his *baobei nuer*, his precious daughter. He will always love me.

I tell him about my girlfriend, a best friend of 11 years whom he vaguely knows from when he was around and we were younger. I explain what "queer" means when he asks about this strange new word. I decide to rip the whole Band-Aid off in one go. I give him the rundown on the history of nonbinary genders dating back to precolonial times and say that I'm not exactly a girl—or a boy. He's surprisingly okay with this as well. The history probably helps, since he's so logical, so reliant on facts.

His first concern is what he should call me. I'm not sure exactly what he means, but I tell him that pronouns don't matter when it comes to him and my mom. With English as their second language, they already mess up pronouns sometimes, anyway. As long as I know they try to understand and they care about me, that's more than enough. I also mention that, when she remembers, my mom calls me her eldest child instead of her daughter in Chinese, and that cracks us up. It sounds like something out of a period drama, but it works, and it makes us happy.

The only off thing he asks during the whole conversation is if I am more of a boy around my girlfriend and more of a girl elsewhere. I say no pretty quickly, and he accepts the answer just like that. No further questions. No insinuations that he knows me better than I do. He takes it all so well that I actually ask if he had expected it.

He just says: "Well... you cut your hair. So I knew you weren't exactly normal."

I burst out laughing. While my image of the cold, traditional Chinese father that I've struggled with for my entire life has been drastically altered over the course of this conversation, some things don't change.

I know he probably still isn't aware of how much queerness affects my life, and he definitely isn't very educated about queerness, but I'll sort that out next time I see him in person. During this year's summer visit, I'll be sitting down with him and my girlfriend, and he'll truly have met a queer person or two for the first time.

Meanwhile, I know only one other queer Chinese American who is out to a parent, but even then, she says her mother often unintentionally invalidates her identity. I hope that someday my grandmother, who has realized by now that I'm dating a girl and am not exactly a girl myself, will be willing to have a conversation about my queerness, whether she agrees with it or not. I hope that someday there will be an open, supportive community for queer Chinese American youth. I don't just hope that for me—I hope it for all those kids who don't have parents as supportive as mine. ■



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CURTIS BATHURST

That One Teacher.

The woman who taught me what my problem was.

BY KATIE HERZOG

It was my first semester of college at a small state university for people who didn't get into their top choice. I wasn't particularly interested in school, but I was even less interested in making a career for myself as a bagger down at the local Walmart. At least until I met the woman who would be my creative-writing professor. She made being a Walmart bagger seem like a fine option.

My teacher, who I'll call Sandy, wore too-big sweaters, dowdy leather clogs, and no makeup. She looked, most mornings, like she'd picked out her outfit from a pile on her floor. Worse, she usually had a Jeanette Winterson paperback tucked under one arm. She

boys sneer in gym class before I looked around and realized that I was the one they were asking.

I never understood this, why *I*, of all people, was so falsely and unfairly pegged as gay. Sure, I had a bowl cut and was completely uninterested in boys, but this was 1996. Why would you be into boys when women's soccer was finally in the Olympics? I mean, sure, I might have *occasionally* had feelings about women, but that was normal. Everyone has crushes on their girlfriends—right?

Stereotypes are dangerous, but sometimes they are also true, and Sandy had "dyke" written all over her face. Besides, her sexuality was written into our course syllabus. Our reading list was entirely women who slept with women or looked like they did, from Virginia Woolf to Dorothy Allison, from Leslie Feinberg to Judith Butler. I was appalled by the whole thing, but especially by my teacher, who I was sure spent all of her nights home alone petting her 45 cats.

I never attempted to hide my disdain. I strolled in late and plopped down in the front row, and I slept in class more often than not. I wasn't interested in anything my teacher had to say, and when she gave me feedback on my writing—especially the feedback that essays required transitions between paragraphs and I needed to start using them—I'd say, "I don't believe in transitions," and leave in a huff.

Back in my dorm, I'd say to my roommate, "Is this what happens when you don't get any dick?" while turning up the volume on my Melissa Etheridge CD. "God. What a dyke."

**"God. What a dyke,"
I'd say. Then I'd
turn up the volume
on my Melissa
Etheridge CD.**

was the first openly gay woman I'd ever met. It may seem unbelievable that I could reach legal adulthood never having met a lesbian, but I'd grown up in a town with a population of less than 3,000 just over the hill from where *Deliverance* was filmed. Most of the women in my holler would never admit to an attraction to anyone outside their husbands, except maybe for Jesus and Dale Earnhardt.

Until college, the only time I heard the term "lesbian" was when it was in the form of a question. "Hey, you a lesbian?" I'd hear

At the end of the year, I dropped out of

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college for the first of many occasions and started working at a cafe where everyone else—everyone but me—was gay. They'd hired me, I later found out, because they assumed I was one of them. I was not, of course; I was a proud heterosexual. But these lesbians were *cool*. They were young and hip and had shaved heads and sculpted eyebrows. They weren't lonely. They didn't have cats.

Lesbians, I realized, could be *this*. Three months later, I was dating a woman.

Those years were the lesbian heyday.

Sometimes the thing you hate in others is the thing you fear in yourself.

Queerness was still somewhat taboo, so when we found each other in small towns or big cities, we really connected. These days, if you nodded to every queer person you saw on the street, it would look like you have a tic—but in those days, when you saw dykes on the street, you made eye contact. You acknowledged them. These were the *L Word* years, and on Sunday evenings we would gather in the home of the one friend of a friend who had Showtime and watch *The L Word* in rapt silence, shushing each other if anyone dared to interrupt.

These were my people, I realized—the dykes, homos, and lezzies. And that teacher I'd hated? The one I'd made fun of and called a dyke? She was my people, too.

My wages at the lesbian cafe barely covered my rent, and I'd taken to dumpster diving to supplement my meager caloric intake. So, after a year, I went back to the college and, with no other options, enrolled in Sandy's class once again. I just hoped she wouldn't remember what an ass I'd been.

She did remember, but we never talked about our past, and we gradually came around to something like peace. Or, rather, I stopped being a dick, and she was gracious and professional enough not to hold it against me.

Years later, after I'd graduated from college, moved back and forth across the country three times, and finally started writing full-time, Sandy e-mailed me out of the blue. She had a book coming out, and it included a section about a student who'd almost driven her to quit teaching. The student's name, oddly enough, was "Katie," and she compared this Katie to an abusive ex-girlfriend. If I squinted hard enough, I could see the resemblance.

When her book tour came to Seattle, I went, and I bought a book. Later, alone, reading a chapter about myself, I clearly saw how terrible I had been. But I also knew by then that it had nothing to do with her and everything to do with me.

That teacher didn't teach me how to be gay—a group of radical lesbian baristas and my first girlfriend did that. But she taught me a lesson that has served me well over the years: Sometimes the thing that you hate most in other people is the thing you fear most in yourself. That, and the need for transitions. ■



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Signed by:



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Ingersoll Gender Center



Monisha Harrell
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Danni Askini
Gender Justice League



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JOSÉ ALBERTO GUZMÁN COLÓN

That One Drag Queen.

How RuPaul changed my life.

BY JINKX MONSOON

won *RuPaul's Drag Race* when I was 24, and I'm 30 now. It's crazy to me that there was ever a time before *Drag Race*. Then again, I've been doing drag since I was 15, so it also feels like everything pre-*Drag Race* was just practice for what life was going to be like after I was given my big break. Or as I like to refer to it, one of my big breaks. My first big break. There will be more to come.

We filmed three endings of that season of *Drag Race*, so we didn't find out until the night the episode aired who the winner was. I had prepared myself for any outcome, but I felt very confident that day. One of the hardest things about it was that I had grown so close with Alaska and Roxxxy, the other two finalists, that even though I wanted more than anything to win, I was also worried

about my two new friends. Knowing how much I wanted it, I could only assume they wanted it just as much.

One of my favorite memories of winning *Drag Race* is getting banged in my hotel shower afterward.

The night I won, I was thinking about everyone but myself, but I was also freaking out on the inside. Then we performed a show, and I accepted the check and had the crown placed on my head by Michelle Visage, and I

sang "I'm the Greatest Star" from *Funny Girl* for this audience in New York that was going nuts for me. Once it was all done, I got out of drag and went down to the after-party. I met this guy who was performing on Broadway in *Chicago*. He and I hit it off, and then we had sex in my shower. That's one of my biggest memories of the night. Everyone wanted to party in my room with me afterward, but I had to kick them all out because I was getting banged in the shower.

So I really made the most of my crowning night.

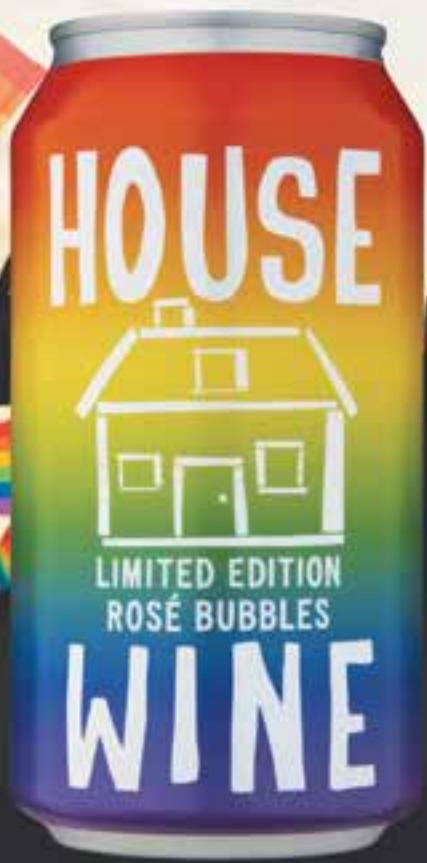
Throughout the filming of that season, I always felt like RuPaul knew exactly where I was coming from. I couldn't make a reference to something without Ru knowing exactly the next reference. If I said a line from *Death Becomes Her*, Ru always knew

what line came next. Even though your time with Ru while you're filming the show is limited, I always felt like: Whatever I know, Ru also knows.

And even though I did well in the competition, lots of critiques came my way. I remember telling Ru at one point: "I don't get it. You guys want me to be myself, but then you also want me to amp it up. I feel like I'm being myself at full capacity right now, and I don't know how to amp it up any more."

And Ru was like: "No one wants you to change. Everyone just wants to see you be the most fully realized version of yourself." A lot of that had to do with superficial things like my makeup and my styling, as you know if you've seen the show. It's funny, because for years I had drag queens telling me, "Oh, this is how you do your makeup, but this is

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how you could do your makeup better." But I'd insisted on doing it my way. It wasn't even so much that I thought I was doing it the best I could possibly do it. It was more like: "No, I've decided that my character is kind of scary looking, or my character is kind of weird, and this is how it's got to be, otherwise it's not Jinkx."

Ru said to me: "Don't you think that's maybe you putting up a wall a little bit? You not wanting to let people in? Because if people are telling you that something about this is off-putting, or that they can't see past your weird outfit, there might be something there. How can you remain yourself, while also taking it to 100 percent, while also letting people in?"

All of that combined is when something just clicked in me. I think you can see the turning point in the show, the point where I realize: "Oh, these people are honestly just asking for my best work. They're not trying to change me." I went to Cornish College of the Arts, and everything I learned in art school kicked in at that one moment. In art school, you learn it does not matter the amount of work you put into something, or what your intentions were—none of that matters because all the audience gets is what they see onstage.

Other artists make this mistake all the time. When I see someone get bad reviews in a show or some criticism, and they say, "This reviewer doesn't know that I actually went to the real person that this character is based on! I went to their house! I got to know them! My performance was spot-on! Blah blah blah blah," I can't help but think: "Of course we don't know that. Because that was *your* job as the actor. Our job as the audience is to see what was put onstage in front of us and then tell you if it was effective or not."

So your justifications, your excuses, all of the background work you put into it doesn't really matter. All that matters is what we get out of what you put onstage. You can see in my journey on *Drag Race* when that snaps into place. I just go on an upward climb from there. And I've tried to maintain that in my work since *Drag Race*. Rather than thinking about how my ego is involved, I think instead about whether or not I'm being effective, and whether or not my audience is getting the message I want them to get.

*

For years, I never really got to interact with RuPaul when it was both of us just being ourselves. I was always in drag, or Ru was in drag, or we were both in drag. And there was always an audience, and if there wasn't an audience, there were producers or camera people.

I've gotten to interact with Ru a little bit for the season finales, but even during our little moments talking to each other onstage for the rehearsals, or at the filming for the finales, there were all these eyes on us.

After my season, my musical collaborator Major Scales and I took our show *The Vaudevillians* to New York, and Ru did come to see it, and we got to talk a little bit backstage. But even there, I was in full drag and I'd just done a show, so my guard was still up. Ru was giving me his opinions on *The Vaudevillians*, his opinion on my work for the first time ever where it wasn't in a competitive arena.

He loved *The Vaudevillians*. He went on

and on about how it was not only hilarious but also smart, how you could tell that we had put years and years of work into it, and that even though it was such a stupid premise, a stupid joke, that the intelligence we possess was evident in the performance. I was so grateful to hear that. But like I said, we only had like five minutes to talk, and it felt like we were rushing through this conversation.

Just last year, I got to be a guest on RuPaul's podcast with Michelle Visage, *What's the Tee?* It was the first time ever that I got to hang out with Ru where neither of us was in drag and there was no audience. It was just me and Ru and Michelle. Michelle and I have grown really close over the years, and Michelle's daughter and my assistant Kenny were hanging out in the next room.

Just last year, I got to hang out with Ru for the first time when there wasn't an audience or camera people.

But before we sat down to do the podcast, it was just me and Ru and Michelle having an actual conversation.

I was so nervous leading up to this, because I knew this was going to be the first time in my life when I actually got to just sit and talk with Ru as two people, not as two performers. I mean, even though Ru and I have known each other for years, our interactions have been so sparse and so performative. Anyway, I walked into the room and I felt like Ru was treating me like a friend he's known for years, and talked to me like a person he hangs out with every day. He was just so personable.

And you know what really fucking impressed me? I don't have eyebrows anymore, because I shave them off for drag. But for special occasions, I paint on boy brows—you know, day brows. I had painted on day brows, and RuPaul was like: "Your eyebrows look really nice, what is that?"

"Anastasia Beverly Hills," I said.

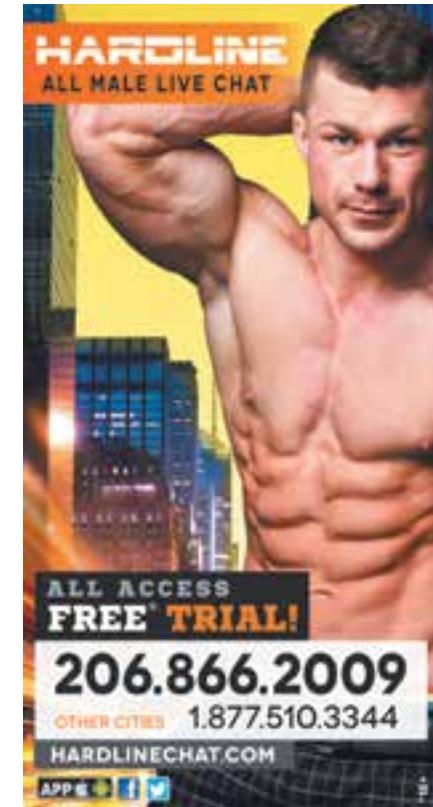
"Oh, Anastasia!" Ru said. "So it must be Brow Palette 108, and that color is granite, right?"

And I was like: "Yeah, that's it!" It was amazing. Ru knew the exact name of the color and the brand that I use. I remember that because, you know, everyone talks about how Ru doesn't do his own makeup or make his own costumes. But that doesn't mean he's not 100 percent invested in every aspect of it, or that he's not self-curating everything, even as he's hiring people to do the legwork. So while Ru is an amazing businessman, at the end of the day, he's still the queen of all drag queens.

*

I get asked all the time about Ru's statement about the *Drag Race* rule that it's not a competition for trans women. I think so many things about it. But I don't think Ru is transphobic.

It reminds me of that joke that Ellen DeGeneres made about Liza Minnelli at the Oscars in 2014. Liza was in the audience,



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and Ellen was the host, and Ellen pointed to Liza and said, "Liza Minnelli's here. You look lovely tonight, sir." And people said they thought it was transphobic.

I just thought it was a tired, played-out joke that would exist in the queer community. To say Liza Minnelli looks like a drag queen is *tired*, you know? It didn't read to me as offensive. And when I made that comment, I had people tell me: "If you're not part of the trans community, you can't have an opinion about how we should feel about this joke."

That was the thing that led to me coming out as trans.

I wrote back to that person and said: "You don't know my own gender identity. I actually do identify as trans, I just haven't felt the need to come out publicly." And that person said something like, "If you identify as trans, we need more advocates out there."

This was about five years ago. This was before the current-day conversation we're having about trans issues. I remember that person basically said: "You may not think it's important to come out personally, but you're already such a big public figure and you're already such an advocate for our community. We can use all the help we can get to help people to understand."

We didn't always have words like "non-binary" and "gender nonconforming" ready to go. Back then, those words weren't being publicly used and accepted, like they are right now. My big fear of coming out as gender nonconforming is that it would seem like I was trying to take credit for being trans when I haven't been through the same struggle, the same journey, as my trans family has been through. I haven't done any transitioning steps, I haven't taken hormones, and I haven't changed my body. I didn't think it was fair of me to claim this

I do identify as trans, and I don't think RuPaul is transphobic.

word if I hadn't been through what other trans people had been through.

But this other person enlightened me, saying: "You know, we all go through our own journey, and if you open up and start talking about it, more people will realize that not every journey is the same, but they're all valid." So I did start carefully talking about my gender identity.

Nowadays, I won't shut up about it. Nowadays, I talk about it at the drop of a hat. It's in all of my shows I write. It's on the album I just released earlier this year, *The Ginger Snapped*.

The biggest thing I'm trying to teach is that the word "gender" was created by humans. The importance of that word is the importance we humans put on it. So if we created the word, and we assigned the importance to it, then we can also redefine the word and take the importance away. It's up to us as a culture and as a society to redefine the word and make it less important, and to stop putting so much importance on the idea of male versus female and gender being a binary system. People think that

because "gender" is defined in a dictionary somewhere, that means it's the law. But we're the ones who created that word.

Anyway, I didn't see Ellen's joke as transphobic. I saw it as tired and played out. And if you're in the queer community, and you live around queer people, and you have a queer family, and you spend all your time with drag queens and gay guys and lesbians and bi people and trans people, you're going to make certain comments and jokes because you have a history of being part of that kind of community. But if you say it *publicly*, and there's a bunch of people who don't have the same history as you, that's when it gets put under scrutiny.

I think that's why people have to be more conscious of what they're saying, not so much that they have to censor themselves at every step, but they have to remember that not everyone comes from the same educational background or has the same history as you.

I said the same thing about the whole *Drag Race* controversy a few years ago over the part of the show where RuPaul used to say, "Oooh, girl, you've got shemale." If you watch the show, you know they eventually changed it from "Oooh, girl, you've got shemale" to "Shedonealreadydonehadheres," which cracks me up. It's almost like they asked Ru to change it, but Ru was like: "Okay, I'll change it, but now it's going to be the most ridiculous thing I can think of."

When you hear Ru talk about where "Shedonealreadydonehadheres" is from, it's such an obscure reference from such a small moment of Ru's life, and now it's a big thing. The reason I think it's a good thing they changed it from "shemale" to "Shedonealreadydonehadheres" is that the *Drag Race* audience is no longer just queer people. Our audience is everyone, basically. There are all kinds of different demographics watching *Drag Race* now. They don't all have the same history.

So two drag queens, one trans and one male bodied, saying the word "tranny"? Honestly, that's just normal in our community. Because drag queens have also always been trans women. In every bar I've ever performed in since I started doing drag at 15, there were drag queens who were male bodied, and there were drag queens who were trans women, and there were drag kings who were trans men, and there were drag kings who were female bodied. We've always been working together. We've always been one community together.

So drag queens did say the word "tranny," because they were hanging out with trans women who said the word and we all just used that word in our shared dressing room. But when you leave the dressing room, and you're now in public, and your audience and the people around you don't have the same history and education as you? That's when I think: Okay, stop using the word. Everyone is now part of this conversation, and we don't want people from outside the family to use our word flippantly, with no history or context.

The public space has changed from what it used to be, and drag has gone from underground to mainstream in the last 10 years in a way I don't think we ever predicted. In doing that, we have to let go of certain things that don't work with a larger audience.

Ru has been in the community for so long, and I think Ru sometimes forgets that his



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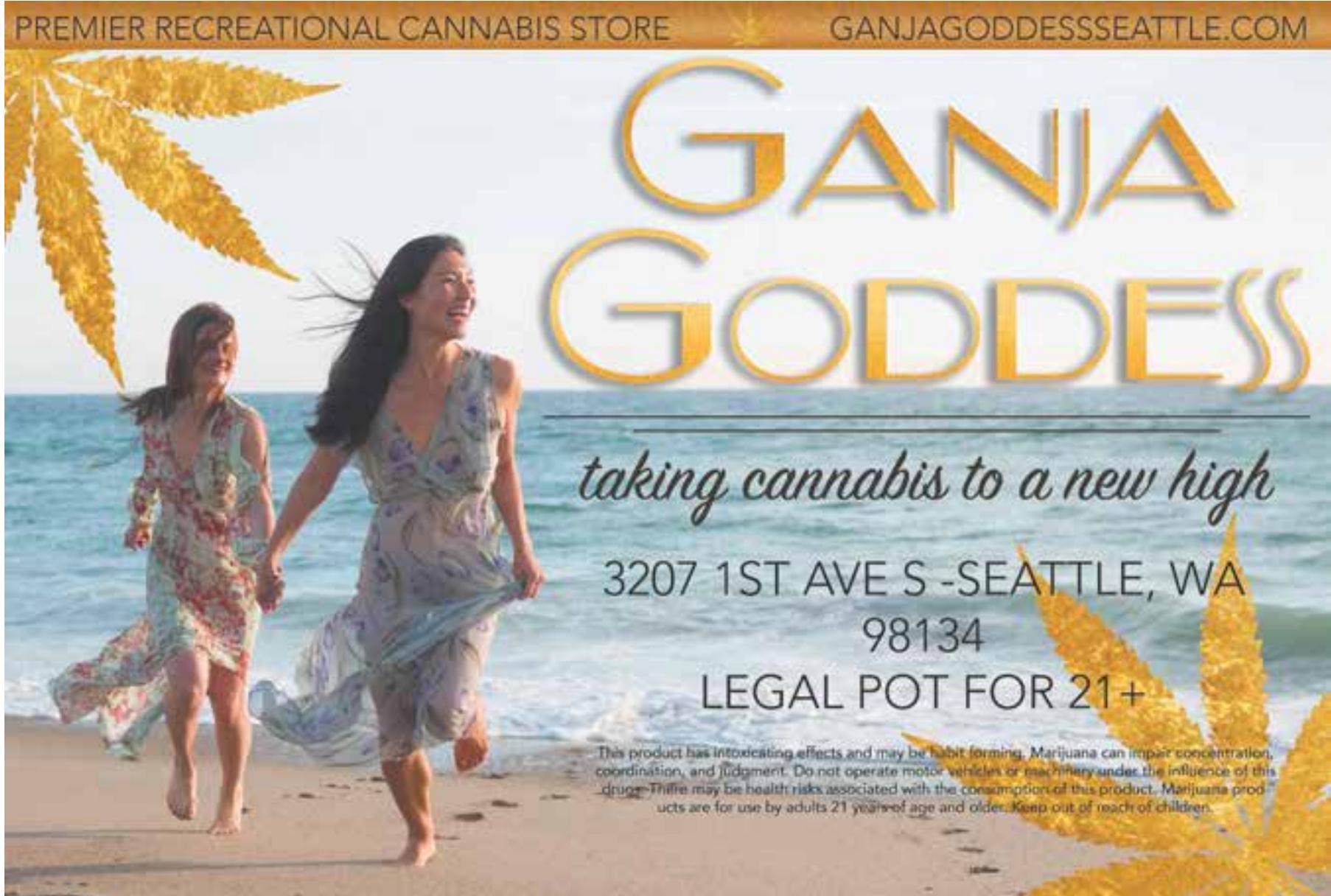
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audience doesn't have the same history as him. Sometimes he uses language that works for him and his best friends, and we can't tell them to stop thinking that way or speaking that way with each other, but we can ask to evolve the conversation and adapt it to be more appropriate for the community at large.

I want *RuPaul's Drag Race* to include trans contestants because they've always been part of the drag community. I've always known trans female drag queens. We've always been mingled with each other in the drag community, so to exclude them from a show that's about drag doesn't make sense to me. At the end of the day, the show is about drag. It's not about gay men. It's about drag queens.

Ru retracted a statement he made about trans contestants after seeing the backlash. The funny thing is, I don't think *Drag Race* was trying to be malicious. They've had so many people from that show come out as trans who are still part of the drag community. I think they just thought they were going to have to rethink the whole formula.

My favorite comment was from Trinity "The Tuck" Taylor. She said, "For years, I've competed against trans women in drag pageants. Sometimes I win, and sometimes they win. But the drag pageant is a pageant about drag, not about who has real boobs and who has foam boobs." I do believe we're going to see trans individuals on *Drag Race* really soon.

Meanwhile, let's start creating more trans programming for us, by us, so that *Drag Race* doesn't have to be the one program that speaks for everyone in our community. Because no one thing should ever have to speak for everyone. To ask that *Drag Race* be a voice for every single person in the queer community is impossible, and it's not a good idea.

That's why I'm so excited that the Ryan Murphy project *Pose* is doing well. It is telling a story from the trans perspective, and my friend Lady J is a writer on that. I'm so glad that it's a trans story being told by trans people.

*

About a year before recording the album *The Ginger Snapped*, I told Major Scales that I needed a song that talks about gender, that explains that my gender is both male and female, and that I don't really care if you see me as a man or a woman, as long as you know that I'm both at all times. I exist in the in-between.

The track is called "Just Me," and everything mentioned in it has actually happened to me. Because I'm touring all the time—at this moment, I'm in the UK doing a run of sold-out shows—I'm in airports a lot. I go through TSA scanners several times a week.

One of the worst experiences I've had at a TSA checkpoint was in Seattle, of all places. I was just dumbfounded that this happened. The TSA agent thought that I was female bodied, so she scanned me as a female. I came out and saw the screen, and there was a big yellow blob at my crotch.

"So what's there? What's going on there?" she asked.

"That's my penis," I said.

She and her coworker went, "That's your penis?!"

And I went, "Yes, I can see right here by looking at the screen that you scanned me as a woman, and I'm actually male bodied, and that's my penis, and that's what the scanner is detecting." ■

And the TSA agent went, "YOU'RE A MAN!?" loudly and incredulously. "We're going to have to scan him again, he's a MAN, apparently!" Of course, this was in front of everyone in line. And then she said to me: "We're going to have to re-scan you because you have a groin anomaly."

I said: "I don't have a groin anomaly. I have a penis. If you would have asked me how I should be scanned, I would have been forthright about that." Not only did this person misgender me, scan me the wrong way, and not apologize, but then she acted like I was the jackass. The gall of having a penis. Why don't we just ask the person how they should be scanned? Why doesn't the person being scanned have any say in how they're being scanned?

Anyway, there are more stories like that on "Just Me." After I released the video, I got all these people saying, "How dare you attack RuPaul this way when you owe your success to RuPaul." And I thought: I really don't see how releasing a video about my ideas on gender politics has anything to do with RuPaul. Plus, why are you acting like I haven't spent years giving RuPaul props and thanking RuPaul publicly?

I give RuPaul all the credit for what she has done for the drag community, and I always make sure my fan base knows that. And it goes both ways. Ru has always been gracious about promoting my albums. In

To ask that *Drag Race* be a voice for every single person in the queer community is impossible, and it's not a good idea.

fact, the very last voice you hear on *The Ginger Snapped* is RuPaul's. That's because, even though the album isn't about *Drag Race*, I do acknowledge the fact that *Drag Race* is where my career really began.

My career at large, anyway. Before that, I was content with where my career was going in Seattle. Jerick Hoffer the theater actor was having success, and Jinkx Monsoon the drag performer was having success. But I also knew that I've had certain aspirations since before I could walk. I've always known where my heart lies and what my goals are. When I auditioned for *RuPaul's Drag Race*, it was because I had decided: I'm going to take this first big leap of faith to try to accomplish that.

Getting to experience the success that I've had has been meaningful to me because I've also been able to infuse my politics and my beliefs into everything I do. Obviously, I love performing and I love being onstage. I'm really happy making my living doing that. I'm happy that I can support myself as an artist. I didn't get into this career to be an advocate, but it is the best added bonus.

I'm forever grateful for my time on *Drag Race*. In many ways, Ru has been like a mother to me—but more importantly, he's been a friend. He truly inspires pride within me because of his punk-rock drag-queen mentality, and the way he's taught me to not give shits about what people think—something all of us can never be reminded of too much. ■



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E.E. ŠKAREDÁ

That One Writer.

Audre Lorde turned trauma into art, and it saved my life.

BY SOPHIA STEPHENS

It was hot and stuffy in that college classroom, but that wasn't why my hands were sweating. My fingers were wrapped in a death grip around a tattered copy of Audre Lorde's book *Zami: A New Spelling of My Name*.

That day in 2015, my ethnic literature studies class had read how a young Audre Lorde was sexually assaulted by the landlady's brother "in exchange" for helping her move into her first Brighton Beach apartment. The writing about the sexual assault is brief, candid, and strangely calm—far, far away from the fear festering in my chest. In the book, I was seeing someone who had been in similar dark corners as I had. I was afraid that my own darkness was leaking through my eyes. I was afraid that if I let go of the book, I would fall apart with it.

Lorde had brought me back two years in time, to the summer after my first year of college. In the span of those three months, I had disclosed my first rape to my family, reeled at the news of my mother's breast-cancer diagnosis, ended an abusive relationship, held my grandmother's hand as she passed away, and gone back to school that fall, only to be raped within weeks of returning.

I know that's a lot. My truth was a burden then, and it was being carried by a dazed, sad, empty-eyed shell. I was volatile, impulsive, scared, and desperate. My truth did not go over well with the police officers who interrogated me about my mental health. They only wanted to hear my diagnoses, not the traumas. When I turned to the hospital counselor at my bedside after my second

rape, and told her what had happened, her face changed into a smug smile.

"What could you have done differently, sweetie?"

There are no words to describe how I screamed.

At 21 years old, reading Audre Lorde, I still heard the agony of my 19-year-old self, but

Audre Lorde's writing about her sexual assault is candid and strangely calm.

it was silenced when a classmate's pencil dropped to the floor. The clatter ended my flashback episode, but I still did not blink. As the clock ticked toward the final moments of class, I saw, fully and clearly, what Lorde had just done.

Lorde had told a story of her trauma with *Zami*, but it was not the end of that story, or even that chapter. It was a portion of an ongoing truth that did not stop with, and was not only about, her pain. Lorde's truth as a Black lesbian disabled poet included her disabilities and her abuse, but also her experiences with the erotic, with love, with joy, with triumph.

Lorde was a self-defined woman who lived by her truth, as she wished to tell it. Her legacy as a lesbian, and her love of women, is undeniable. However, for much of her

life, Lorde struggled with her identity. She was closeted because of fear, shame, and circumstances. She was a lesbian who was married to a man—Edwin Rollins, a white gay lawyer—and had two children with him before their separation in 1970. Lorde then had a relationship with Frances Clayton, a white academic woman with whom Lorde co-parented her children. Their non-monogamous relationship enabled her to live openly as a lesbian for the first time.

I am bisexual. I had experienced similar fears about being open about it, and have mostly dated cisgender, heterosexual men because of it. In reading about Lorde's life, I saw myself again. I was still who I knew I was. I was queer—in pain, in love, in recovery—and I was alive.

In awe, I sat there realizing that Lorde's traumas did not stop her. Because she had survived, I could survive. Although I might never be rid of my pain, I could still experience joy, love, and triumph. My life was not hindered by, but actually informed and inspired by, my experiences. Suddenly I could see no good reason to be ashamed for telling my truth and allowing it space in my life.

Lorde called *Zami* a "biomythography," a word she invented. Biomythographies are a form of storytelling, a way of telling a truth that is accompanied by the mythologies of the self. For Lorde, the truth was an open invitation, a vehicle that welcomed intersectionality, that welcomed invention, that welcomed art. "What I leave behind has a life of its own. I've said this about poetry; I've said this about children. Well, in a sense I'm

saying it about the very artifact of who I have been," she wrote.

The translation of Lorde's pain—the pain of being marginalized, victimized, disabled, and queer—into an unflinching body of work is a stunning accomplishment. Very few people can transform pain into love, hope, and healing. Even fewer can transform it into art. Her art invites others in. Lorde's writing brought me into new waters, waters that were deep and filled with the unknown, but there was also a light leaking through—the light of hope and healing—and it was now reaching my little broken, traumatized queer heart for the first time.

Discovering Lorde's biomythography saved my life. For the first time, I realized that telling my truth, and telling it the way that I not only wanted to, but needed to, was possible. Not only was it possible: It had already been done. It already existed. I was no longer afraid of being caught in my own pain, of having my classmates see how hard I was holding onto that poor book. I was going to embrace my pain, and transform it into something useful. I was going to be a writer. I was going to construct a biomythography of my own, my way, and bring others with me.

Zami was the first stone of many on that path, a path of rebirth through writing that ultimately saved my life. I have been told it has saved other people, too. I openly discuss my journey with mental health on my social media, and to those who have come forward to tell me how my openness inspired them to get help, to let others in, I say: Don't thank me. Thank Audre Lorde. ■

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DANIELLE LEVITT

That One Radical Faerie.

Agnes de Garron taught me not to be normal.

BY MARC CASTILLO

In my mid-20s, I was having a life crisis. I had a great job as a dental assistant, but I was miserable. Though the money allowed me to do what I really wanted to do—showcase art—the job had no creative outlet at all. I was preparing peoples' teeth for a drill.

On top of all that, I was going through a nasty breakup. I'd been living in Portland, Oregon, for most of my life, and I wasn't happy with the city anymore. A friend told me he was moving to New Orleans and asked if I wanted to go with him. It took me some time to say yes because I'm a West Coast boy, but that's also what I was trying to escape. I wanted to get out. So I said yes. I planned on being in New Orleans for a month. Then I met Agnes.

Agnes de Garron was about 75 years old when I met her. She is one of the original founders of the Sisters of Perpetual Indulgence. The Sisters were a trailblazing group of drag performers who played with themes of gender and morality back in the 1970s. They were dressed as nuns, but they also had full beards. They were sweet and hilarious and artistically radical, all while being staunch advocates for the gay community.

The Radical Faeries had just started to

form in San Francisco, too, and Agnes was a Faerie from the very first gathering. The Faeries play with gender or nongender, too, but they also incorporate pagan traditions into their gatherings, which often happen in the woods or at clubs and involve a lot of sex and eating and long conversations. They're

Agnes is one of the original founders of the Sisters of Perpetual Indulgence.

a hard group to explain because they're always evolving. They're not hippies, but it's very easy to confuse a Radical Faerie with a hippie. You know the Cockettes? Agnes was very into the Cockettes.

She was also in the air force during Vietnam. When she talked about Vietnam, she mainly talked about gay sex. She had a boyfriend who was also in the military, and they were both in Vietnam. They'd sneak off base to go to the ladyboy bars, as she

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DANIELLE LEVITT

called them. She got a lot of backlash from the queer community at the time for being white and dating a black man. Even among the queer community there's going to be prejudices. But Agnes has always been a radical who thinks outside the box.

The first time I met Agnes, I was filming her at my apartment for a short video my friend wanted to make. We shot clips of Agnes doing mundane things like brushing her teeth and getting dressed. As she talked, I began to realize how involved she'd been in the queer community, how important she was, how much she'd seen. She was alive during the Stonewall uprising. She survived the AIDS crisis.

Five hours later, she was rolling around on my apartment floor wrapped in a windshield sunshade and day-glo clothes. I thought: "This is fantastic. I'm never leaving New Orleans."

I ended up staying four and a half years, mainly because of Agnes. I moved into her place in the Bywater (the queer, artsy neighborhood), and she took me under her wing. She could see I was vulnerable. I was crying all the time. I was in such a cool place, but I was lost.

Even though she was 75 and I was 27, Agnes was the perfect person to show me around the art world, the drag world, and the world world. On a typical day, she'd maybe have on a mango-colored tank top, some green plaid shorts, and some eyeliner and blush—and an angry dog in tow. Her house is full of tutus, headpieces, and dress forms wearing ridiculous outfits. It's like Mardi Gras exploded in her apartment. She's Cookie Monster chic. She's like the opposite of the Chanel effect: Before she leaves the house, she puts six more things on.

I loved her style because I am not like that, but to see someone do it so effortlessly was very moving to me. I've always fit in just enough to pass as "normal," whereas she's like: "Why would I ever want to be normal? Being normal is so boring."

I'd film all of her performances. I'd help her create some of her looks. If she needed someone to dance around in their underwear, I'd do that. But honestly, a big portion of us being friends was just us walking her little

dog Poopette along the Mississippi River.

It was a very normal life. I realize when I say that aloud, it's funny and weird to others, but it was a normal life. Or else it taught me that a normal life is not the thing you should strive for. Striving for normal is all about what other people think.

Agnes really stuck to the idea of not caring about what people think. She would do weird things like grow a small patch of beard on her cheek and dye it green. I think part of it was she just liked laughing at grouchy conservative people. But she laughed at grouchy younger people, too.

She did things her way. Take her pronouns, for instance. Obviously, for trans people it's different, but Agnes is so androgynous that if you want to call her a he, you can call her a he. If you want to call her a she, you can call her a she. They're both accurate. That part—that's what pulls me in with Agnes. Whatever you want to call her is cool. She'd rather you focus on her art.

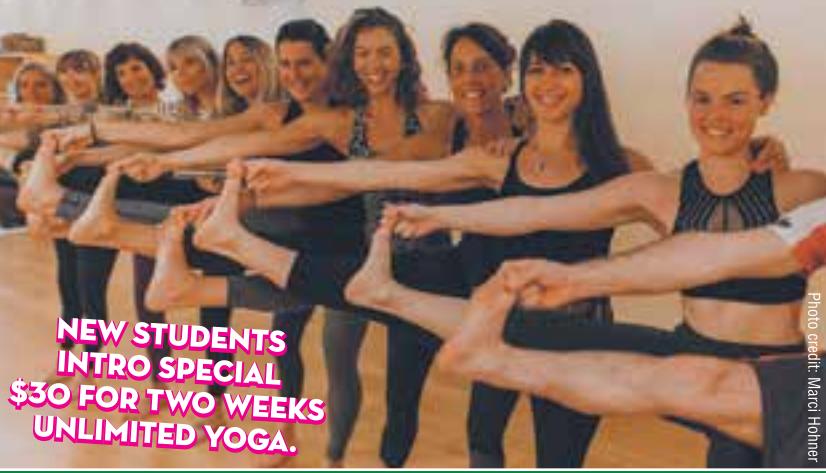
At one point, my mom saw pictures of me on Facebook hanging out with Agnes and she got suspicious. I tried to explain that this was a really great person who I was learning a lot from, but it's hard to put it in context when you just see a photo of me next to an old man with makeup on. It didn't help that the first time Agnes talked to my mom was when I called her after getting stuck in the mud while tripping on mushrooms during Mardi Gras.

Plus, families have a way of trying to enforce normalcy. But I needed something new at this time of my life, and Agnes showed me the way.

After I met and started dating someone who lived in Seattle, I decided I was going to leave New Orleans, and the hardest part by far was leaving Agnes. Having lived into her 70s, having survived the AIDS crisis, Agnes has seen a lot of people disappear in her life.

I sent her a text the other day saying I was planning to share the story of our friendship, and that I'd learned from her how liberating it is not to be normal. I asked if she had anything to say. She gave me her weight, age, height, current hair color—her stats! That was all she wanted to give me. Which is hilarious. That's exactly the kind of shit she's always done. It was the perfect response. ■

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That One *Songwriter*

The first time I heard a gay pop song.

BY ELI SANDERS

First, understand that the year was 1999. It would be five years before gay marriage was legal in any US state. A gay college student named Matthew Shepard had recently been beaten, tied to a Wyoming fence, and left to die.

I graduated from college in New York, came back home to Seattle, began letting people know I was gay, and listened to a lot of music by the Magnetic Fields.

That year the band released *69 Love Songs*, a masterpiece whose preoccupation is evident from the title. The Magnetic Fields' gay lead singer and songwriter, Stephin Merritt, had a deep, fetchingly weary voice, and lyrics at once intellectual and hot. In short, my kind of jam.

Everyone I knew was listening to *69 Love Songs*, having sex to it, talking about the music, arguing over which of the 69 songs were the best. I liked "When My Boy Walks Down the Street," a clangy depiction of a

Stephin Merritt's songs were funny, cynical, sexual, emotional, bitter, and bonkers.

mind-stopping, heart-throbbing moment: "Grand pianos crash together, when my boy walks down the street."

I knew what Merritt was talking about. More than that, I was riveted by this baritone male voice singing about plain old reality-bending longing for another guy. "Amazing! He's a whole new form of life. Blue eyes blazing! And he's going to be my wife."

I had never heard anything like Merritt's songs before—or, at least, I'd never realized that I had.

I now know about the history of coded, subtle, and occasionally overt references to gay love and lust in pop music, references that date back to a time long before being out was culturally acceptable. Take "Andy's Chest" or any number of other Lou Reed songs. Take 1975's "Ain't Nobody Straight

in LA" by the Miracles. (On side two of that album: the assumed-to-be-hetero anthem "Love Machine.") Or listen to David Bowie, or the Smiths, or Mott the Hoople's "All the Young Dudes."

From today's vantage point, you won't miss how gay they are, but I had managed to miss them all. (I'd also never heard of Lavender Country, the Seattle-born, openly gay country group that in 1973—1973!—released the first gay country album, which featured songs like "Cryin' These Cocksucking Tears.")

Merritt's *69 Love Songs* was one of those things that a 22-year-old doesn't want to admit he needs, but that everyone deeply needs: a model for how to live.

The songs were funny but also cynical, sexual and emotional in equal measure, bitter for good reason, bonkers for good reason, besotted for good reason. They weren't hiding anything, but they weren't preening, either. They were gay, and at the same time they were universal—which was an incredibly tough-minded and optimistic statement to make in 1999.

I can't say what I specifically thought about Merritt's songs at the time, because in all honesty, whenever I try to climb back inside my early-20s mind, I mostly leave still wondering what the hell I was thinking. The answer may be that in a lot of ways, I wasn't thinking. I was feeling, groping, finding my way. Merritt's music helped me get there. When I listen today, I realize Merritt was also trying to warn me of something difficult and true: Desire is fuel and fire, and it is also, unavoidably, in a dance with dissatisfaction.

You learn a lot along the way. A few years after *69 Love Songs* came out, Merritt, the indie love idol, was involved in one of the earliest iterations of an internet-based fight over whether someone (in this case, rock critic Sasha Frere-Jones) was correct to call someone else (in this case, Merritt) a racist. If you missed that one, try Google. The fight began in 2006, faded sometime after that, and was then resurrected by Merritt last year when he released his 25th album, *50 Song Memoir*.

Merritt taught me something there, too, something he'd also been trying to tell us on *69 Love Songs*: Everyone gets it ridiculously, terribly wrong sometimes. ■



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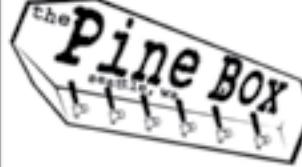
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That One Serial Killer.

John Wayne Gacy haunted my adolescence. But worse was yet to come.

BY DAN SAVAGE

Actually, there were two serial killers. My most vivid memory from freshman year of high school is standing at the front of a drugstore reading the *Chicago Sun-Times*. It was the winter of 1978, and I was 14 years old. Day after day after day, pictures of boys shared the front page with a mug shot of a heavyset middle-aged man with a bad haircut. The boys looked like classmates I had crushes on. They were all dead.

My parents subscribed to the *Chicago Sun-Times* and the *Chicago Tribune*, and both papers were spread out across our kitchen table every morning. I could have read them there, but I couldn't risk seeming too interested in this "gay" serial killer who buried his victims in the crawl space under his suburban home. I couldn't risk looking like I cared. I didn't want my parents or siblings to think I was gay, too. So I left early for school every morning and read the papers at the drugstore.

John Wayne Gacy murdered at least 33 young men and boys. He picked them up at the Greyhound bus station in downtown Chicago, or in a notorious park on the other side of the Chicago River called Bughouse Square, or on the street outside what the papers called "certain bars." I had come to grips with being gay right before

Gacy's boiled potato face first appeared on the cover of the *Chicago Sun-Times*. Over the next two summers, as the excavations gave way to the trial, I would ride my bike through Bughouse Square, not far from my Catholic high school. Sometimes I would stop and watch as men walked out of certain bars with much younger guys.

When I was 17 years old, I found my way

I had just come to grips with being gay when I saw Gacy's boiled potato face on the cover of the newspaper.

to a support group for gay and lesbian kids. I'd read about the group after working up the nerve to steal a gay paper from a newsstand. After memorizing the time and place of the meeting, I threw the paper in the trash, miles away from home. I went to one meeting, where I met some boys I had nothing in common with but gayness. Back then, that was enough.

My new friends and I spent a lot of time talking about Gacy. Not just about the Gacy sitting in prison waiting to die, but the odds that there were other Gacys out there. My new friends weren't concerned. "I wouldn't have gone home with *him*," they would say. And if they did somehow find themselves alone with a Gacy, they said, they would fight him.

But the boys Gacy killed didn't go home with him by choice. Some were teenage boys Gacy hired to work for his construction company; he would get these boys alone, overpower them, and then murder them. They fought him, but they lost. Other boys were runaways living on the streets of Chicago, turning tricks to survive; Gacy would get them alone in his car, chloroform them, and then take them to his home and murder them. They couldn't fight.

And the boys turning tricks on the streets were homeless because their families found out they were gay and threw them out. Weren't we all at risk of the same thing? What would happen to us if our parents found out where their sons had been going? What their sons had been doing? Who their sons were?

"I wouldn't have gone home with *him*."

My friends muttered it like it was some sort of spell, an incantation, magic words

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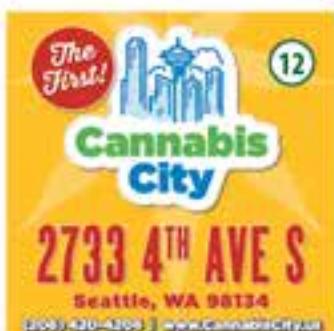
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that kept us safe. Gacys were old and gross, and we were young and hot and not living on the streets—so not desperate enough, at least not now, to go home with a Gacy.

We snuck into gay bars—well, snuck is the wrong word. We walked into gay bars. Contrary to the stereotype, most of the men in the bars were looking for other men, not teenage boys, but there were guys who were interested in us. Oddly, we weren't interested in each other. My friends wanted older guys to validate them, to initiate them. It was what I wanted, too. Every time some wizened old goat in his 30s or 40s tried to buy me a drink, the terrified voice of a kid reading the *Sun-Times* at the newspaper rack in the drugstore would whisper, "He could be Gacy."

I still went home with people, but the bar was high. Because I didn't want to die. So if something seemed off, if someone seemed odd, I would get on my bike and ride home as fast as I could. A good-looking blond guy in his early 30s picked me up in a bar when I was 18. We were making out on his couch when the door opened and another man, older and bearded, came inside. He said hello, looked me up and down, and then went upstairs. Something passed between the guy I'd gone home with and the guy who'd just showed up—they exchanged a look that meant *something*, but I couldn't tell what—and then the guy on the couch told me to get undressed and go upstairs. I got up and ran out the door. *They could be Gacy.*

Another vivid memory: It's the summer of 1991, and I'm 26 years old. I'm living in Madison, Wisconsin. I'm standing in an airport staring at the cover of yet another newspaper. A friend, Tony Hughes, had gone missing months before. His family got in touch with some of his friends, but no one knew where Tony had gone.

A rumor went around that he had moved to Florida because he was sick of Wisconsin winters or sick of his friends or sick of his job or all of the above. Tony's picture was on the cover of the *Milwaukee Journal*. His skull was found in Jeffrey Dahmer's apartment, along with the bones, hearts, and internal organs of other victims. Dahmer killed 17 men and boys.

Shortly after learning from the front page of a newspaper that Tony hadn't moved to Florida, I was standing in a gay bar with

some new friends. Friends of Tony's. I'd long ago lost touch with the friends I made from youth group in Chicago. But I knew that some of them were dead, too. They'd been taken out not by Gacy, and not by Dahmer, but by the even more pervasive killer that had been stalking us in the bars in the summer of 1980. While I was running from hot blond guys with creepy roommates, the virus was moving among and through us, undetected and, at that time, before the test, undetectable.

All of Tony's friends were devastated by the news of his murder. We were at the bar where most of us had met Tony, where we'd become friends with him: Rod's, a bar in Madison that would burn down a few years later. More and more horrifying details were coming out about Dahmer—how he murdered some of his victims by drilling holes in their heads and pouring acid into their brains in a demented attempt to make them into zombie slaves.

"I would've gone home with him," someone said. "That's the scariest part."

Dahmer was no Gacy. He was tall, blond, and attractive. Tony went home with him. We all would have. But as scary as Dahmer was, he didn't scare us the way Gacy did.

My friend Tony's skull was found in Jeffrey Dahmer's apartment.

Not even Gacy could scare us the way he once did. Not now, in 1991. The horrors perpetrated in Gacy's house in the Chicago suburbs or Dahmer's apartment in inner-city Milwaukee couldn't compete with the horrors being inflicted on us by the virus.

We'd all gone home with it, some of us had contracted it, hundreds of thousands of us were dead, and millions more would die. We couldn't run from the virus. So we fought.

I was on my way to an ACT UP meeting in New York City when I saw Tony's face on the cover of the *Milwaukee Journal Sentinel*. I didn't have the change I needed to buy the paper. I knelt in front of the box, read what I could through the cloudy plastic window, and cried. ■



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LISA CZECH

That One Coworker

She and her girlfriend broke up my marriage.

BY TRISHA READY

I don't remember her real name, so I'll call her Gail. She taught in the experimental school where I worked. This was 30 years ago.

The guy who ran the school resembled Louis XIV with long, dark ringlets of hair. He wore black leather pants and preached at staff meetings about the liberating effects of S&M. He was also quite brilliant.

It was an odd place to work. Checks didn't always clear. I was the assistant to a neurotic teacher who used to have me rearrange tables, chairs, and rugs all day long. It had something to do with the light pouring through the windows, and her focus and mood. My husband, who was a university professor, was a bit irritated at me for working there. Back then, I chose jobs for their narrative appeal.

I lacked life experience and insight. That's why Gail intervened in my life one day in the

They invited me to their Green Lake home and forced me to watch a movie.

teacher's lounge. She thought I was on the verge of a terrible mistake. I had announced to the mostly gay staff that I was falling in love with a woman. It was a friend who came to Seattle for a visit while my husband was away on a business trip. I didn't refer to myself as a lesbian then. The word has always made me uncomfortable, like being in a box, even though I'm grateful for all the people who fought for that word and for the freedoms it brought, and for all the other words that have come and gone and which seem archaic now. I prefer lesbo or lezzie or lesbatarian.

I told Gail that I was going to confess to my husband when he returned home that I had romantic feelings for a woman. I was pretty sure he would be understanding. Gail shook her head and said: "That's a really bad idea. I'm not going to tell you why, I'm going to *show* you why."

That weekend, she invited me over to the

Green Lake home she shared with her girlfriend, Jess. They sat me down on their couch to watch John Sayles's 1983 indie film *Lianna*. It terrified me. Gail and Jess explained that the film was a cautionary tale to wake me up. It definitely worked. Lianna was married to a college professor. She tended toward naive idealism. She was just like me.

In the movie, Lianna blurts out to her husband that she loves a woman, and things go to hell. Her husband kicks her out. He doesn't let her have contact with her kids. He threatens to undermine the career of her lover. Lianna loses everything, including her homophobic best friend. She moves in with her lover, who is increasingly cold and then announces that she's returning to her ex-girlfriend. Lianna grieves, and cries, and comes apart. Then she gets a job as a checker in a grocery store.

As a result of watching Sayles's film, I changed my disclosure strategy. I nixed the idea of confessing. I started strategizing other escapes. I consulted with a lawyer. I established a separation agreement. I got my husband to sign it while he was still destabilized by the announcement that I wanted a break from the marriage. I told him I didn't know how long the separation might last. I'd already shipped boxes of my stuff to San Francisco.

Due to my airtight planning, I averted all dangers, except for one. I didn't realize that betraying someone I loved, the man I had married, would continue to disrupt my attempts at happiness and haunt my subconscious for years.

I watched *Lianna* for a second time recently. Lianna's innocence and blind trust still make me cringe, as do the lesbian bar scenes. But the thing that surprised me, the thing that made me uncomfortable this time, was realizing that Lianna had made a better choice than I did by telling the truth and facing the consequences.

Sometimes people try to save us from impending pain but their interventions complicate things. I repeated duplicitous patterns until I finally arrived at a happy long-term relationship. I've learned to listen instead of pushing *Lianna*-style warning stories on impressionable people. ■



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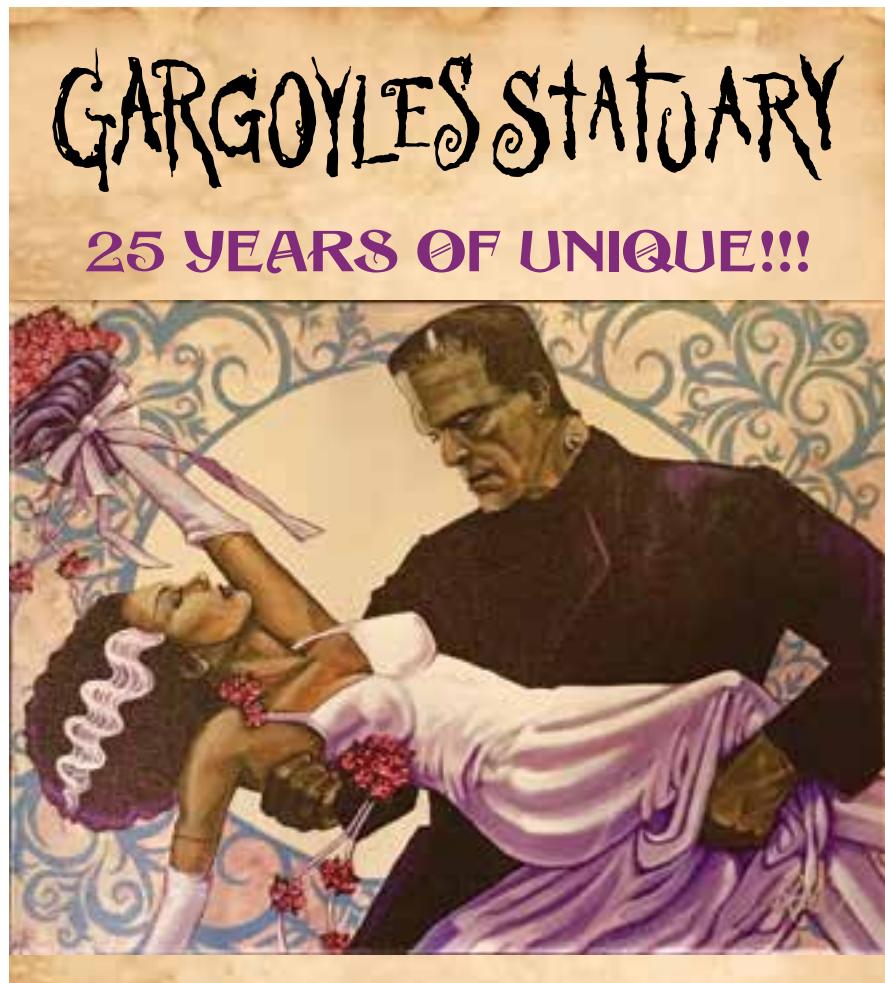
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LEVI HASTINGS

That One Spouse.

What happens after the person you married tells you they're transgender.

BY NATALIE WOOD

Last September, three days before my second wedding anniversary, I sat on the couch and asked my husband the hardest question I have ever had to ask anyone: "Are you transgender?"

I had noticed some changes in Kyle. He had started to grow his hair out. He was doing it for charity, but then he left it that way. He'd obliged the manicurist and gotten his nails painted for the first time in the five years I've had him join me at the nail salon. He shaved his beard off without me asking and had kept it shaved for several months.

These changes over the course of a summer are not significant. I didn't even notice them at first. They blended into the background of our moving to a new apartment. It wasn't until a camping trip in August, during which Kyle admitted to being very depressed, that these subtle changes took a 3-D form I couldn't ignore anymore. Armed with a hunch and my observations, I asked my significant other, the person who I had signed up to share my life with, if there was meaning in these arbitrary events.

In the most honest and tear-filled conversation we have ever had, my husband confessed to me that they had discovered a part of themselves they didn't know existed before. While they explained the revelation to me, I started on what I didn't know then would be the most difficult and lonely path I've ever known. There isn't an easy Google search for "How does a cisgender straight woman accept her transgender wife?"

In the age of gender revelation, transformation, and growing awareness, there isn't a "how-to" guide for couples in marriages learning how to navigate the reconstruction of gender identity. Being transgender wasn't part of our contract when we got married.

I believe fundamentally in the goodness of people. Sitting on the couch as we both cried, both of us completely unsure how to move forward, the only thing I could think to say was that, despite my inability to see into our future, I knew we had to do whatever was necessary to make my spouse, now my wife,

She had lived 32 years in darkness, in the shadow of borrowed ideas about masculinity.

the person she was always meant to be.

The next steps in her journey were very clear. She had lived 32 years in darkness, in the shadow built by borrowed ideas of how masculinity should be represented. Now that she was out, I knew not another day could pass without us being serious about how she could live her best life, how she could live in the lightness that comes with confidence in who you are.

Without hesitation and through the good fortune of medical benefits, she, I, and we started therapy. I knew without a doubt that we would need experts to help us navigate this unique and often undocumented territory. From what I can tell in my limited research, many couples don't survive this kind of revelation.

That said, I know enough to believe that no two marriages or people are alike. There is no one-size-fits-all set of solutions for this journey. We have spent the past eight months unraveling the complicated fabric of

our identities as individuals, and as a couple, with our families and friends. Preparation for each conversation was doused with substantial amounts of anxiety and fear of rejection. One at a time, we have told those we love that my husband is now my wife.

We've gotten a lot of questions, as you would expect. Some people have been concerned about our happiness. Some people don't necessarily know what being transgender means. Some people still cannot fathom that sex and gender are separate social constructions. This is a painful part of our journey, but we press on. I know with all my being that this is the right path.

Last month, we announced on Facebook that Kyle is now Katie. She started hormone replacement therapy, and I've been blogging about the experience at tisfortrans.wordpress.com. Earlier this month, on a trip to Orcas Island, Katie introduced herself to people we hadn't met before, and no one asked her any questions. No one did a double take. No one even looked surprised. It was really liberating not to be worried about how to tell people that the male body form in front of them identifies as Katie.

Now we are about to celebrate Seattle Pride in a way that we never have before: as members of the LGBT community. Attending the parade and the events around it is one of my favorite annual Seattle traditions. There is an unparalleled energy of love, inclusion, and support. That said, my experience of Pride this year will be a new one: It will be through the lens of someone who newly understands the significance of the T in LGBT. This year, I will participate in Pride as the proud spouse of my wife. That's something I never thought I would say. What a wonderful and well-earned celebration it will be. ■

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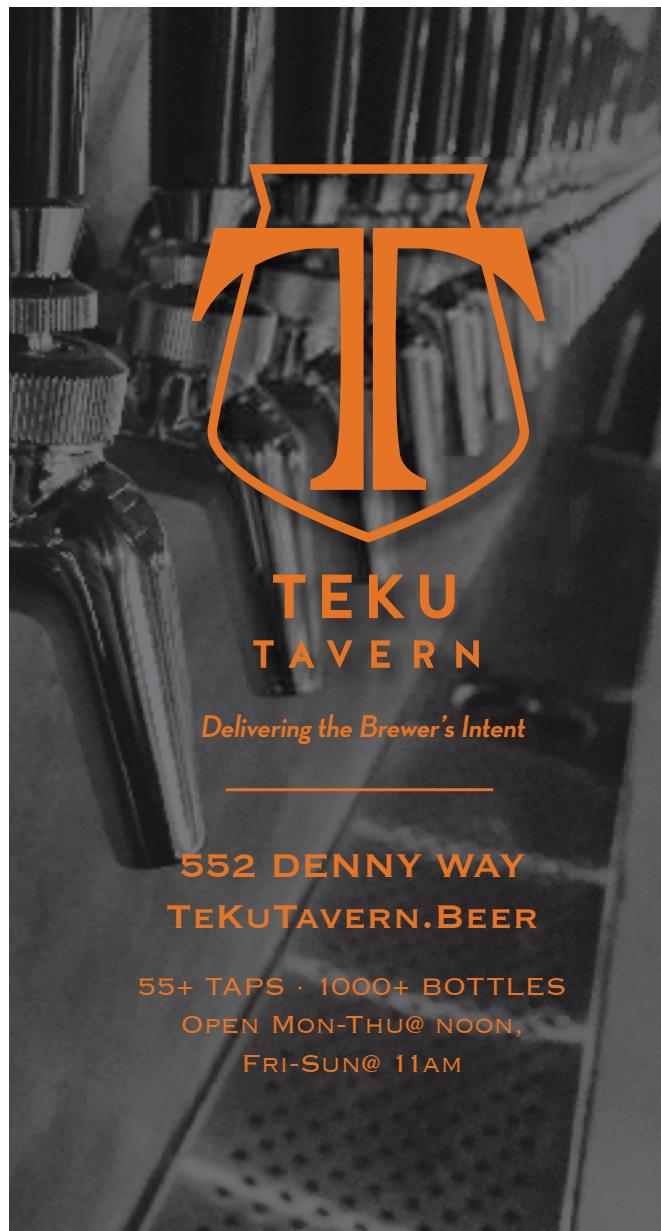
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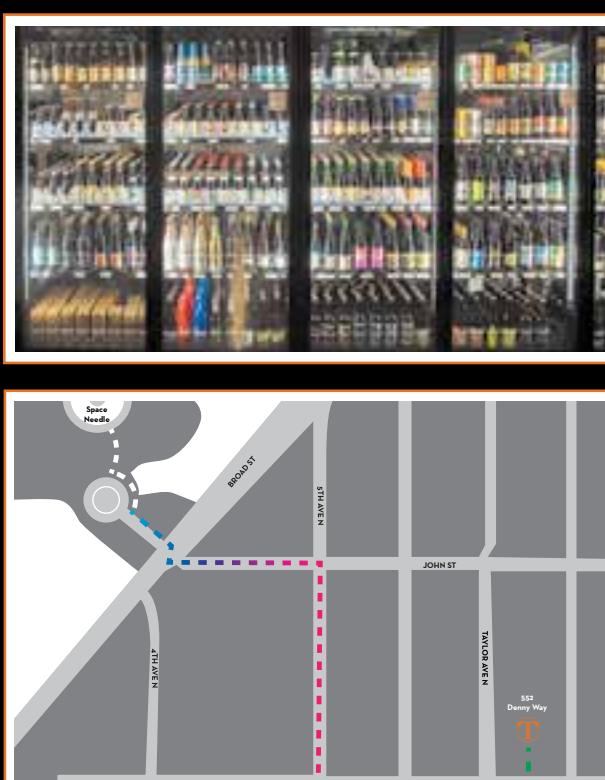
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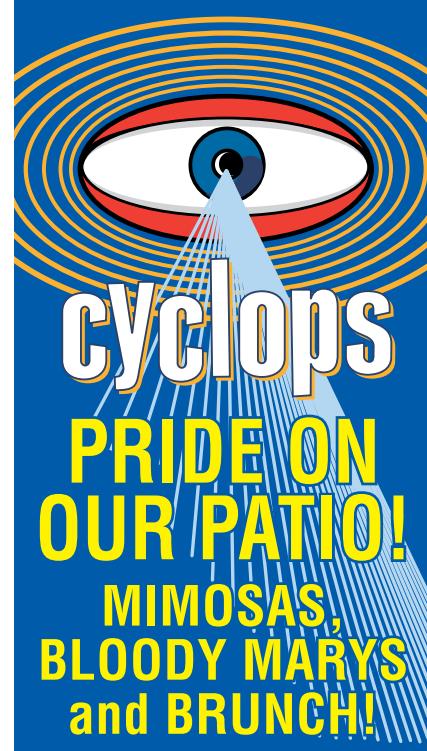
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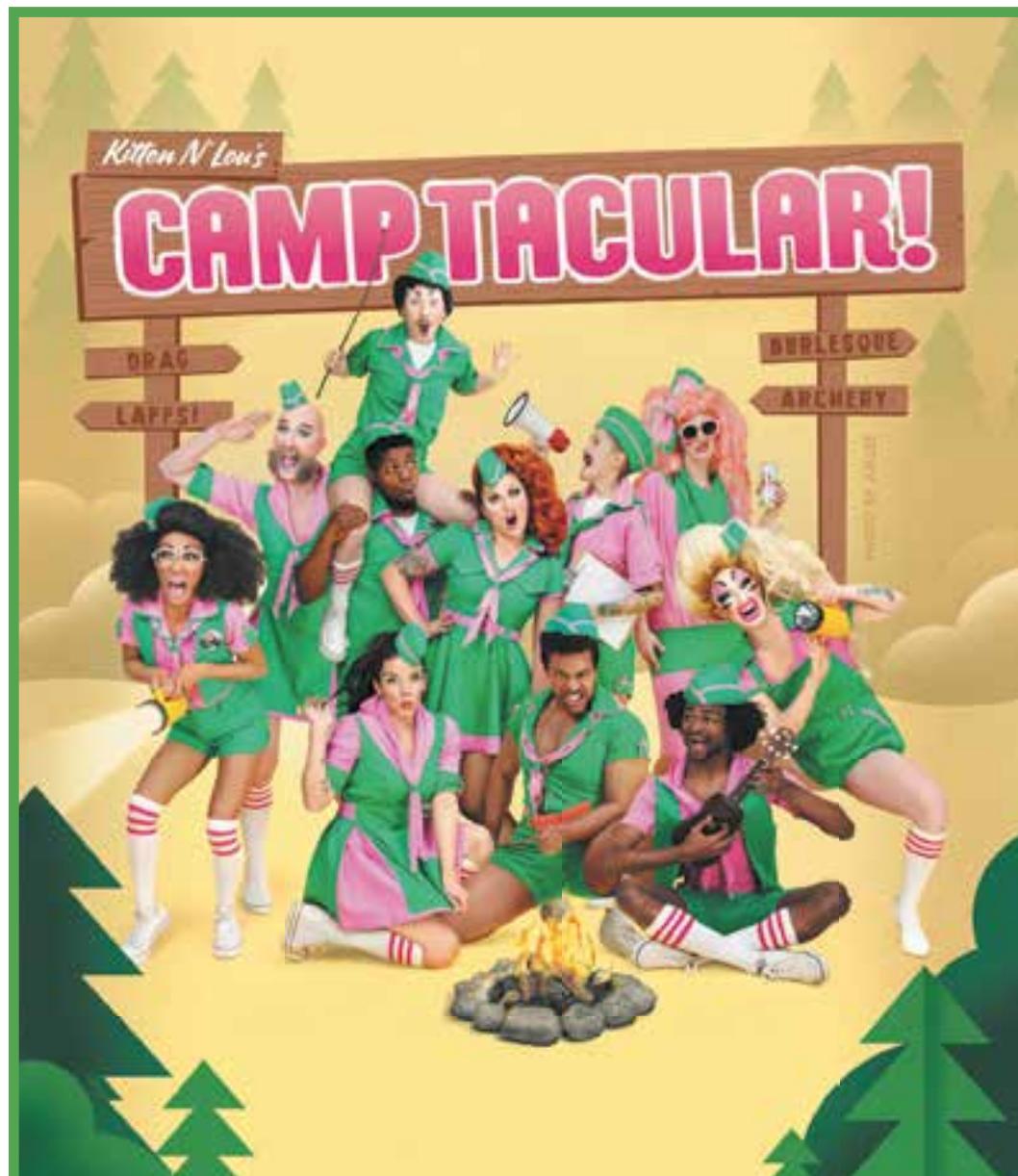
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That One DJ.

How Riz Rollins changed Seattle.

BY CHARLES MUDEDE

I discovered Riz Rollins not too long after I settled in Seattle in the early 1990s.

He lived in a mother-in-law cottage (which is now gone) that was near the Harvard Exit theater (now gone) right behind an apartment building (also now gone) that my cousins lived in. He worked at Orpheum Records (gone) on Broadway, which was next to Siam Thai Cuisine and Jade Pagoda (both gone—the former relocated to Eastlake and the latter to restaurant heaven).

At the time, hiphop was in its Afrocentric and Daisy Age phase, and Riz, with his dreadlocks and idiosyncratic spirituality (it blended elements of the black church with black hippie open-mindedness) appeared to be Seattle's best representative of that progressive mood. The mood was defined by acts like the Jungle Brothers, A Tribe Called Quest, Queen Latifah, the Pharcyde, and, of course, De La Soul.

I eventually formed a lasting friendship with Riz, who was one of the most prominent black gay personalities in Seattle. He is now married to Rob Green, a nurse he met during a visit to Harborview Medical Center (their union happened three years before gay marriage was legalized in this state in 2012). Much of Riz's fame in the city is linked to his two popular shows on KEXP. One, *Variety Mix*, is on air on Mondays at 9 p.m., and the other, *Expansions*, is on air on Sundays at 9 p.m. The latter show, which is something of a sonic church (Riz is by education a theologian), has deep connections with the early days when he made a huge impression on me—a young, straight, black African discovering a new American city and ways of being in that city.

The first cool club I discovered in Seattle was Re-bar (which, amazingly, is not gone). Opened in 1990, it was not only a dance club, but also a bar and a theater, with deep roots in the gay performance community. Riz was a DJ



ANDI DEAN

at the club in the mid-1990s. His sets would transform Re-bar into a cultural laboratory for the creation of a brand-new race of Seattleites.

The city was between the 1990–1992 recession and the dot-com boom that began in 1995, a boom that initiated the first

With his idiosyncratic queer spirituality, DJ Riz transformed the dance floor.

massive reconstruction of the city. The next boom was from 2002 to 2007, and the latest, which began in 2013, has no end in sight at

the time of this writing. The mid-1990s were a transitional moment, a moment when there was enough uncertainty about the city's future that people like me, who loved dancing and drinking, could dream a little, and by moving to the music, perform the Seattle we wanted to live in and the kind of citizen we wanted to be.

The fact that the standard heterosexual coupling of straight clubs was almost totally dissolved during Riz's sets was liberating. The dance floor was not a meat market; if you wanted to hook up with someone, you could do so at the bar. But once on the floor, you were there for "everybody, everybody; everybody, everybody." Riz's sets, which were multicultural, multisexual, and multiracial, presented the ideal city.

These sessions had the kind of fearless-

ness that would, under normal circumstances, kill the career of a DJ. Riz did not stick to tunes that kept the floor packed, but followed an extemporaneous course that could only be appreciated globally, as a whole, at the end of the night. Some of the tunes he selected were common enough and easy to dance to; others were new and rocking the nightclubs in Chicago, Detroit, DC, Brooklyn, and South London; others sounded like that alien jazz in Chalmun's Cantina.

Now, the thing that these sessions at Re-bar revealed to me (and this thing was also expressed by the title of a novel that had a huge impact on me at the time, Josef Škvorecký's *The Engineer of Human Souls*) is the seemingly infinite plasticity of human culture. To explain this as clearly as possible, two things have to be separated: the social and the cultural. Humans are social, but I think this is a deeper and older side of our animality. We cannot be anti-social. We always need others. That is the kind of body we have. A body that moves and works with other bodies.

But culture, on the other hand, can change rapidly. This is its glorious plasticity. But if this plasticity is not recognized, culture is confused with nature and its hard, fixed, and genetic laws, and we impose these misperceptions of the natural on the social body. This has caused a lot of misery in the world.

What all of this means—and what Riz made so clear to me on those Friday nights, and something that has become the core of my thinking as a writer and culture critic—is that our modes of moving through the world can be altered, revised, or completely reinvented. Some people call this social engineering, but I call it cultural engineering. Social engineering sounds like eugenics, or something that happens in an operating theater. Cultural engineering has a different ring. It can happen on a dance floor. ■

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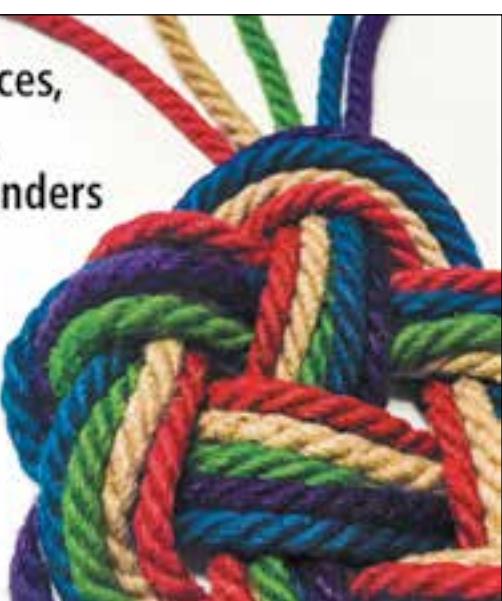
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Favorite Strains of Famous Queers

Virginia Woolf

When suffered to choose my favorite new strain of weed to recommend, I went from one to the other holding my sorrow—no, not my sorrow, but the incomprehensible nature of this our life. Some people go to priests, others to poetry, I to my friends, to my own heart, and to my budtender. In paraphernalia I seek something unbroken, yet rolling papers do not adhere, joints unravel in the wind, and last week the bong Leonard bought shattered like so many shells on the front lines in France. I wander among fragments for something unbroken—yet cannot grasp even that. Having said that, I'm pretty stuck on the Pirate's Eye vape pen by Kalapoya Fire. I wonder if it's waterproof.

Alexander the Great

All I can say is that when I had smoked the last bud of the crazy high-CBD strain called Dancehall and felt the breadth of my intoxication, I wept, for there was no more weed to smoke.

Oscar Wilde

The smoking of pot and the smoking of pole, both long criminalized and reviled despite being perfectly fine ways to spend one's time, are now legal. It's a bit unfair for us unfortunate martyrs who died without ever knowing the sweet taste of state-sanctioned hedonism, but I've been making up for lost time. As with people, it is absurd to divide cannabis into good and bad. Cannabis is either charming or tedious. I hereby throw my considerable weight behind a killer strain known simply as Anesthesia. It's super sedative and contains a crazy amount of crystals. The guys in prison love it.

Gertrude Stein

Because nobody really lives who has not been well written about it falls to me to extol the virtues of the strain of weed that is called Super Glue because it is super but it is not glue and though it is not glue it does stick to your fingers and breaks off in nugs that give you an ether-strength high and Picasso forswore ether after finding Wiegels hanging from a rope tied to the ceiling beam in the parlor and embraced the inferior high of opium and if a man an automatist

a painter cannot distinguish one from another he should try Alice's brownies.

James Baldwin

Upon encountering Acapulco Gold, one cannot fail to be struck by its ochre hue, a memorable if unsettling variation from the flower's emblematic verdancy. Inhalation of the smoke, however, instantly banishes all visual misgivings, engulfing the lungs with a warm gratitude for the profound potency that soon spreads to every corpuscle, as water spreads to fill the container into which it is poured.

Sappho

Great. "NYC Diesel." Real funny, guys. It's awesome and everything, but do you think we could get through one of these without a lesbian joke?



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Virginia Woolf vapes.

Charles Nelson Reilly

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Whitney Houston

Sorry to disappoint you, but I don't smoke weed (though if I did, I'd be "saving all my love for" the sweet citrus flavor of Tangie).

Socrates

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BY DAN SAVAGE

Blown Away

I am a 24-year-old straight guy who recently broke up with my girlfriend of more than four years. One of the reasons we broke up was a general lack of sexually compatibility. She had a particular aversion to oral sex—both giving and receiving. I didn't get a blowjob the whole time we were together. Which brings me to why I am writing: One of my closest friends, "Sam," is a gay guy. Shortly after breaking up with my girlfriend, I was discussing my lack of oral sex with Sam and he said he'd be willing to "help me out." I agreed, and Sam gave me an earth-shattering blowjob. I was glad to get some and had no hang-ups about a guy sucking me. Since then, Sam has blown me three more times. My problem is I am starting to feel guilty and worry I am using Sam. He's a very good buddy, and I'm concerned this lopsided sexual arrangement might be bad for our friendship. Sam knows I am not into guys and I'm never going to reciprocate, and I feel like this is probably not really fair to him. But these are literally the only blowjobs I've received since I was a teenager. What should I do?

*Totally Have Reservations
Over Advantage Taking*

Only one person knows how Sam feels about this "lopsided sexual arrangement," THROAT, and it isn't me—it's Sam.

Zooming out for a second: People constantly ask me how the person they're fucking or fisting or flogging feels about all the fucking or fisting or flogging they're doing. Guys ask me why a woman ghosted them, and women ask me if their boyfriend is secretly gay. And while I'm perfectly happy to speculate, I'm not a mind reader. Which means I have no way of knowing for sure why that woman ghosted you or if your boyfriend is gay—or in your case, THROAT, how Sam feels about the four no-recip blowjobs he's given you.

Only Sam knows.

And that's why I wrote you back, THROAT, and asked you for Sam's contact information. Since you were clearly too afraid to ask Sam yourself (most likely for fear the blowjobs would stop), I offered to ask Sam on your behalf. I wasn't serious—it was my way of saying, "You should really ask Sam." But you sent me Sam's contact info, and a few minutes later I was chatting with Sam.

"Yes, I have been sucking my straight friend's cock," Sam said to me. "And I am flattered he told you I was good at it. That's an ego booster!"

Sam, like THROAT, is 24 years old. He grew up on the East Coast and met THROAT early in his first year at college. Sam came out at the end of his freshman year, to THROAT

and his other friends, and he now lives in a big city where he works in marketing when he isn't sucking off THROAT.

My first question for Sam: Is he one of those gay guys who get off on "servicing" straight guys?

"I've never done anything with a straight guy before this," said Sam. "So, no, I'm not someone who is 'into servicing straight guys.' I have only ever dated and hooked up with gay guys before!"

So why offer to blow THROAT?



JOE NEWTON

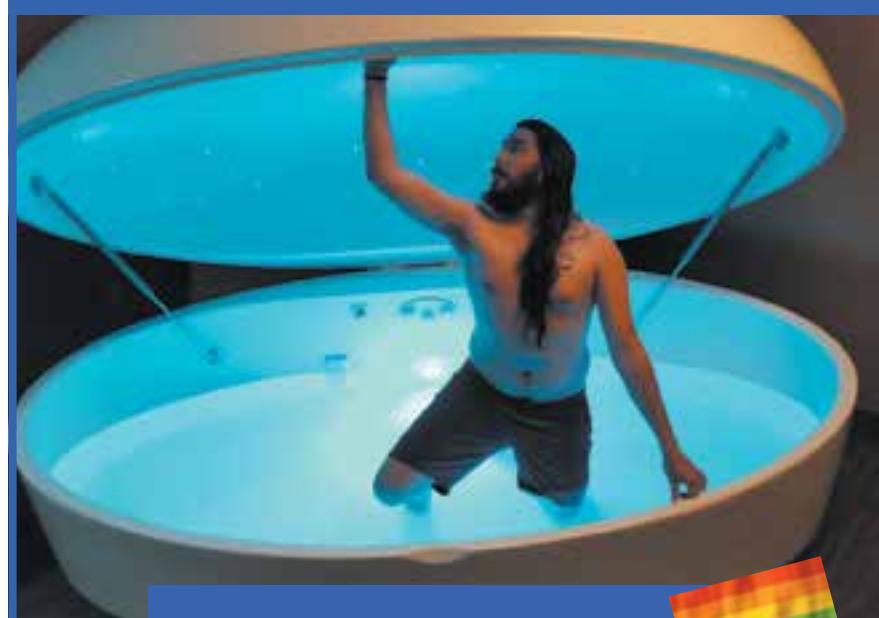
"I didn't know until after he broke up with his girlfriend that he hadn't gotten a blowjob the whole time they were together—four years!" Sam said. "When I told him I'd be happy to help him out, I was joking. I swear I wasn't making a pass at my straight friend! But there was this long pause, and then he got serious and said he'd be into it. I wondered for a minute if it would be weird for me to blow my friend, and there was definitely a bit of convincing each other that we were serious. When he started taking his clothes off, I thought, 'So this is going to happen.' It was not awkward after. We even started joking about it right away. I have sucked him off four more times since then."

For those of you keeping score at home: Either THROAT lost count of the number of times Sam has blown him—THROAT said Sam has blown him three more times after that first blowjob—or THROAT got a fifth blowjob in the short amount of time that elapsed between sending me his letter and putting me in touch with Sam.

So does this lopsided sexual arrangement—blowing a straight boy who's never going to blow him—bother Sam?

"I suppose it is a 'lopsided sexual arrangement,'" said Sam. "But I don't mind. I really like sucking dick and I'm really enjoying sucking his dick. He has a really nice dick! And from my perspective, we're both having fun. And, yes, I've jacked off thinking about it after each time I sucked him. I know—now—that he thinks it is a bit unfair to me. But I don't feel that way at all." ▶

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So there is something in it for Sam. You get the blowjobs, THROAT, and Sam gets the spank-bankable memories. And Sam assumes that at some point, memories are all he'll have.

"He will eventually get into a relationship with a woman again, and our arrangement will end," said Sam. "I only hope nothing is weird between us in the future because of what has happened in the past few weeks."

I had one last question: Sam is really good at sucking cock—he gives "earth-shattering" blowjobs—but is THROAT any good at getting his cock sucked? As all experienced cocksuckers know, a person can suck at getting their cock sucked: They can just lay/stand/sit there, giving you no feedback, or be too pushy or not pushy enough, etc.

"That's a really good question," Sam said. "I have to say, he is very good at it. He really gets into it, he moans, he talks about how good it feels, and he lasts a long time. That's part of what makes sucking his cock so much fun."

I'm a straight guy in a LTR with a bi woman. We recently had a threesome with a bi male acquaintance. We made it clear that I'm not into guys and that she was going to be the center of attention. He said he was fine with this. A little bit into us hooking up, he said he wanted to suck my dick. I wasn't sure about it at first, but my girlfriend encouraged it because she thought it was hot. I ended up saying yes, but I stated that I didn't want to reciprocate. A bit later, while my girlfriend was sucking his dick, he said he wanted me to join her. I said no, he kept badgering me to do it, I kept saying no, and then he physically tried to shove my head down toward his crotch. My girlfriend and I both got pissed and said he had to leave. Now he's bitching to our mutual friends about how I had an insecure straight-boy freak-out, he didn't get to come after we both got ours, we're shitty selfish fetishists, and so on. I'm concerned about what our friends think of me, but even more so, I'm concerned that I did a shitty thing. I get that maybe he was hoping I'd change my mind, especially after I changed my mind about him sucking my dick. But I don't think it's fair for him to be angry that I didn't. Is oral reciprocation so necessary that it doesn't matter that we agreed in advance that I would not be blowing him?

Not One To Be Inconsiderate

You did nothing wrong, NOTBI. And if after hearing your side of the story, your mutual friends side with a person who pressured you to do something you were clear about not wanting to do and then, after you restated your opposition to performing said act, pressured you to perform the act—by physically forcing your head down to his cock—you can solve the "mutual friends" problem by cutting these so-called friends out of your life. ■

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ON THE LOVECAST

What makes a kinkster a kinkster?
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Free Will Astrology

BY ROB BREZSNY

June 20-26

ARIES (MARCH 21-APRIL 19): According to my analysis of the astrological omens, you have cosmic permission to enjoy extra helpings of waffles, crepes, pancakes, and blintzes. Eating additional pastries and doughnuts is also encouraged. Why? Because it's high time for you to acquire more ballast. You need more gravitas and greater stability. You can't afford to be top-heavy; you must be hard to knock over. If you would prefer not to accomplish this noble goal by adding girth to your butt and gut, find an alternate way. Maybe you could put weights on your shoes and think very deep thoughts.

TAURUS (APRIL 20-MAY 20): You're slipping into the wild heart of the season of discovery. Your curiosity is mounting. Your listening skills are growing more robust. Your willingness to be taught and influenced and transformed is at a peak. And what smarter way to take advantage of this fertile moment than to decide what you most want to learn about during the next three years? For inspiration, identify a subject you'd love to study, a skill you'd eagerly stretch yourself to master, and an invigorating truth that would boost your brilliance if you thoroughly embodied it.

GEMINI (MAY 21-JUNE 20): Playwright and novelist Samuel Beckett won the Nobel Prize for literature in 1969. Four of his works were essential in earning that award: the play *Waiting for Godot* and the novels *Molloy*, *Malone Dies*, and *The Unnamable*. Beckett wrote all of them in a two-year span during the late 1940s. During that time, he was virtually indigent. He and his companion, Suzanne, survived on the paltry wage she made as a dressmaker. We might draw the conclusion from his life story that it is at least possible for a person to accomplish great things despite having little money. I propose that we make Beckett your role model for the coming weeks, Gemini. May inspire you to believe in your power to become the person you want to be no matter what your financial situation may be.

CANCER (JUNE 21-JULY 22): I suggest you ignore the temptation to shop around for new heroes and champions. It would only distract you from your main assignment in the coming weeks, which is to be more of a hero and champion yourself. Here are some tips to guide you as you slip beyond your overly modest self-image and explore the liberations that may be possible when you give yourself more credit. Tip #1: Finish outgrowing the old heroes and champions who've served you well. Tip #2: Forgive and forget the disappointing heroes and hypocritical champions who betrayed their own ideals. Tip #3: Exorcise your unwarranted admiration for mere celebrities who might have snookered you into thinking they're heroes or champions.

LEO (JULY 23-AUG 22): "A waterfall would be more impressive if it flowed the other way," said Irish writer Oscar Wilde. Normally, I would dismiss an idea like this, even though it's funny and I like funny ideas. Normally, I would regard such a negative assessment of the waterfall's true nature, even in jest, to be unproductive and enfeebling. But none of my usual perspectives are in effect as I evaluate the possibility that Wilde's declaration might be a provocative metaphor for your use in the coming weeks. For a limited time only, it might be wise to meditate on a waterfall that flows the other way.

VIRGO (AUG 23-SEPT 22): Stage magicians may seem to make a wine glass hover in midair, or transform salt into diamonds, or make doves materialize and fly out of their hands. It's all fake, of course—tricks performed by skilled illusionists. But here's a twist on the old story: I suspect that for a few weeks, you will have the power to generate effects that may, to the uninitiated, have a resemblance to magic tricks—except that your magic will be real, not fake. And you will have worked very hard to accomplish what looks easy and natural. And the marvels you generate will, unlike the illusionist's, be authentic and useful.

LIBRA (SEPT 23-OCT 22): The coming weeks will be a favorable time to accentuate and brandish the qualities that best exemplify your Libran nature. In other words, be extreme in your moderation. Be pushy in your attempts to harmonize. Be bold and brazen as you make supreme use of your famous balancing act. I'll offer you a further piece of advice, as well. My first astrology teacher believed that when Librans operate at peak strength, their symbol of power is the iron fist in the velvet glove: power expressed gracefully, firmness rendered gently. I urge you to explore the nuances of that metaphor.

SCORPIO (OCT 23-NOV 21): If I were your mom, I'd nudge you out the door and say, "Go play outside for a while!" If I were your commanding officer, I'd award you a shiny medal for your valorous undercover work and then order you to take a frisky sabbatical. If I were your psychotherapist, I would urge you to act as if your past has no further power to weigh you down or hold you back, and then I would send you out on a vision quest to discover your best possible future. In other words, my dear Scorpio, I hope you will flee your usual haunts. Get out of the loop and into the open spaces that will refresh your eyes and heart.

SAGITTARIUS (NOV 22-DEC 21): Sex-education classes at some high schools employ a dramatic exercise to illustrate the possible consequences of engaging in heterosexual lovemaking without using birth control. Everywhere they go for two weeks, students must carry around a 10-pound bag of flour. It's a way for them to get a visceral approximation of caring for an infant. I recommend that you find or create an equivalent test or trial for yourself in the coming days. As you consider entering into a deeper collaboration or making a stronger commitment, you'll be wise to undertake a dress rehearsal.

CAPRICORN (DEC 22-JAN 19): Members of the Dull Men's Club celebrate the ordinary. "Glitz and glam aren't worth the bother," they declare. "Slow motion gets you there faster," they pontificate. Showing no irony, they brag that they are "born to be mild." I wouldn't normally recommend becoming part of a movement like theirs, but the next two weeks will be one of those rare times when aligning yourself with their principles might be healthy and smart. If you're willing to explore the virtues of simple, plain living, make the Swedish term *lagom* your word of power. According to the Dull Men's Club, it means "enough, sufficient, adequate, balanced, suitable, appropriate."

AQUARIUS (JAN 20-FEB 18): In the Georgian language, *shemomecha* is a word that literally means "I ate the whole thing." It refers to what happens when you're already full but you find the food in front of you so delicious that you can't stop eating. I'm concerned you might soon be tempted to embark on metaphorical versions of *shemomecha*. That's why I'm giving you a warning to monitor any tendencies you might have to get too much of a good thing. Pleasurable and productive activities will serve you better if you stop yourself before you go too far.

PISCES (FEB 19-MARCH 20): Please do not send me a lock of your hair or a special piece of your jewelry or a hundred dollar bill. I will gladly cast a love spell on your behalf without draining you of your hard-earned cash. The only condition I place on my gift is that you agree to have me cast the love spell on you and you alone. After all, your love for yourself is what needs the most work. And your love for yourself is the primary magic that fuels your success in connecting with other people. (Besides, it's bad karma to use a love spell to interfere with another person's will.) So if you accept my conditions, Pisces, demonstrate that you're ready to receive my telepathic love spell by sending me your telepathic authorization. ■

Homework: Make a guess about where you'll be and what you'll be doing 10 years from today. Testify at freewillastrology.com.

June 27-July 3

ARIES (MARCH 21-APRIL 19): Your best ideas and soundest decisions will materialize as if by magic while you're lounging around doing nothing in a worry-free environment. So please make sure you have an abundance of relaxed slack and unhurried grace. Treat yourself to record-setting levels of comfort and self-care. Do whatever is necessary for you to feel as safe as you have ever felt. I realize these prescriptions might ostensibly clash with your fiery Aries nature. But if you meditate on them for even two minutes, I bet you'll agree they're exquisitely appropriate for you right now.

TAURUS (APRIL 20-MAY 20): "It is always what is under pressure in us, especially under pressure of concealment—that explodes in poetry." Taurus poet Adrienne Rich wrote that in an essay about the poet Emily Dickinson. She was describing the process of tapping into potent but buried feelings so as to create beautiful works of literature. I'm hoping to persuade you to take a comparable approach: Give voice to what's under pressure inside you, but in a graceful and constructive way that has positive results.

GEMINI (MAY 21-JUNE 20): Introductory offers are expiring. The bracing thrills of novelty must ripen into the cool enjoyments of maturity. It's time to finish the dress rehearsals so the actual show can begin. You've got to start turning big, bright fantasies into crisp, no-nonsense realities. In light of these shifting conditions, I suspect you can no longer use your good intentions as leverage, but must deliver more tangible signs of commitment. Please don't take this as criticism, but the cosmic machinery in your vicinity needs some actual oil, not just your witty stories about the oil and the cosmic machinery.

CANCER (JUNE 21-JULY 22): In the coming weeks, you will have an excellent chance to dramatically decrease your Wimp Quotient. As the perilously passive parts of your niceness toughen up, I bet you will encounter brisk possibilities that were previously off-limits or invisible to you. To ensure you remain in top shape for this delightful development, I think you should avoid entertainment that stimulates fear and pessimism. Instead of watching the latest flurry of demoralizing stories on Netflix, spend quality time summoning memories of the times in your life when you were unbeatable. For extra credit, pump your fist 10 times each day as you growl, "Victory is mine!"

LEO (JULY 23-AUG 22): It's not so bad to temporarily lose your bearings. What's bad is not capitalizing on the disruption, like by escaping the illusions and deceptions that caused you to lose your bearings in the first place. Or by exploring unruly emotions that may be at the root of the superpowers you will fully develop in the future. Or by transforming yourself into a brilliant self-healer who is freshly receptive to a host of medicinal clues that were not previously accessible. I say hooray for the confusion—it's a harbinger of relief, release, and redemption.

VIRGO (AUG 23-SEPT 22): Here's my list of demands: (1) Avoid hanging out with people who are un receptive to your influence. (2) Avoid hanging out with people whose influence on you is mediocre or disparaging. (3) Hang out with people who are receptive to your influence and whose influence on you is healthy and stimulating. (4) Influence the hell out of the people who are receptive to your influence. Be a generous catalyst for them. Nudge them to surpass the limits they would benefit from surpassing. (5) Allow yourself to be deeply moved by people whose influence on you is healthy and stimulating.

LIBRA (SEPT 23-OCT 22): "If I didn't define myself for myself, I would be crushed into other people's fantasies for me and eaten alive." Author and activist Audre Lorde said that, and now, in accordance with your current astrological and psychological needs, I'm offering it to you. I realize it's a flamboyant, even extreme, declaration, but in my opinion, that's what is most likely to motivate you to do the right thing. Here's another splashy prompt, courtesy of philosopher Jean-Paul Sartre: "We only become what we are by the radical and deep-seated refusal of that which others have made us."

SCORPIO (OCT 23-NOV 21): André René Roussimoff, also known as André the Giant, was a French actor and professional wrestler. He was 7 feet, 4 inches tall and weighed 520 pounds. As you might imagine, he ate and drank extravagantly. On one festive occasion, he guzzled 119 bottles of beer in six hours. Judging from your current astrological indicators, Scorpio, I suspect you may be ready for a binge like that. JUST KIDDING! I sincerely hope you won't indulge in such wasteful forms of "pleasure." The coming days should be a time when you engage in a focused pursuit of uplifting and healthy modes of bliss. The point is to seek gusto and amusement that enhance your body, mind, and soul.

SAGITTARIUS (NOV 22-DEC 21): On her 90th birthday, my great-aunt Zosia told me, "The best gift you can give your ego is to make it see it's both totally insignificant and totally important in the cosmic scheme of things." Jenna, my girlfriend when I was 19, was perhaps touting a similar principle when, after teasing and tormenting me for two hours, she scrawled on my bathroom mirror in lipstick, "Sometimes you enjoy life better if you don't understand it." Then there's my Zen punk friend Arturo, who says that life's goodies are more likely to flow your way if you "hope for nothing and are open to everything." According to my analysis of the astrological rhythms, these messages will help you make the most of the bewilderment but succulent opportunities that are now arriving in your vicinity.

CAPRICORN (DEC 22-JAN 19): In accordance with the astrological beacons, I have selected two pieces of advice to serve as your guiding meditations during the next seven weeks. You might want to write them on a piece of paper that you carry in your wallet or pocket. Here's the first, from businessman Alan Cohen: "Only those who ask for more can get more, and only those who know there is more, ask." Here's the second, from writer G.K. Chesterton: "We need to be happy in this wonderland without once being merely comfortable."

AQUARIUS (JAN 20-FEB 18): Ecologists in Mexico City investigated why certain sparrows and finches use humans' discarded cigarette butts in building their nests. They found that cellulose acetate, a chemical in the butts, protects the nests by repelling parasitic mites. Is there a metaphorical lesson you might draw from the birds' ingenious adaptation, Aquarius? Could you find a good use for what might seem to be dross or debris? My analysis of the astrological omens says that this possibility is worth meditating on.

PISCES (FEB 19-MARCH 20): I suspect that sometime soon you will come into possession of an enchanted potion or pixie dust or a pouch full of magic beans—or the equivalent. If and when that occurs, consider the following protocols: (1) Before you use your new treasure, say a prayer to your higher self, requesting that you will be guided to use it in such a way as to make yourself wiser and kinder. (2) When you use it, be sure it harms no one. (3) Express gratitude for it before and during and after using it. (4) Use it in such a way that it benefits at least one other person or creature in addition to you. (5) See if you can use it to generate the arrival of more pixie dust or magical beans or enchanted potion in the future. (6) When you use it, focus on wielding it to get exactly what you want, not what you sort of want or temporarily want. ■

Homework: Describe the tree house you would like to build for yourself one day and what pleasures you would like to pursue there. Write: truthtrooster@gmail.com.

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THE BIG & THE OBVIOUS

Fourth of July

The patriotic holiday may have a slightly bitter taste in Seattle in 2018, but if you're looking to spend time at friendly gatherings filled with hot dogs and firework shows, there are still plenty of great options on July 4. The Seattle Cancer Care Alliance Seafair Summer Fourth at Gas Works Park is a major contender, offering a view of the spectacular Lake Union fireworks, outdoor games, and a beer garden. To get even closer to the fireworks action, consider partying on the water with **Waterways Cruises**. There's also a **naturalization ceremony** in the morning at Seattle Center, which welcomes new US citizens to the country and is apparently "the largest daytime Independence Day observance in the Northwest." You'll also find several celebrations outside the city limits, including the Bellevue Collection's **Bellevue Family Fourth, Celebrate Kirkland: United We Stand**, Seafair's **Burien Independence Day Parade**, the **Tacoma Freedom Fair** at Point Defiance Marina, and Bainbridge Island's **Grand Old 4th of July**.

Seafair

You'd be hard-pressed to find a Seattle festival as iconic (or as lengthy) as Seafair, the months-long, community-focused jubilee that's been a local tradition since 1950. The first event this summer is **Make Music Day** (Thurs June 21), an international solstice celebration of live music that manifests in free performances and events across the region, including a music walk in Greenwood and a

Hard Rock Flash Mob in Pike Place. Other options for the first month include the **Bellevue Strawberry Festival** (June 23–24), the **Greenwood Car Show** (Sat June 30), and the **Lake Chelan Pirate Fest** (June 29–July 7).

Special Olympics USA

Every four years, the Special Olympics USA Games (July 1–6) showcase the abilities of athletes with intellectual disabilities and "promote the ideals of acceptance and inclusion through sport." Seattle will host this year's games, which will feature 14 sports (including basketball, swimming, and gymnastics) performed by more than 4,000 athletes. Public kickoff events include the opening ceremony (Sun July 1, Husky Stadium), emceed by Taye Diggs, featuring a parade of athletes and live music from Charlie Puth, Marshmello, Allen Stone, Ann Wilson of Heart, and the Massive Monkees.

Paramount 90th Anniversary Celebration

On Saturday, June 23, the historic "People's Theatre" will hold a free anniversary celebration featuring tons of great local performers. The main attraction, a free Death Cab for Cutie concert hosted by Hari Kondabolu, is sold out, but before that, polymath Nancy Guppy will host a free street celebration outside. There will be performances from SassyBlack, the Lieu Quan Lion Dance Team, NW Tap Connection, and others, plus a cash bar and viewings of the Re:definition gallery inside.

Seattle Chamber Music Society Summer Festival

This annual event, happening July 2–28, features free informal recitals and full orchestral performances for all ages. A highlight is the free Music Under the Stars series, during which a student ensemble sets up in a park and plays to an assembled crowd of picnickers, after which Benaroya Hall pipes in whatever festival performance is happening that night—basically two shows for the price of none.

Ace Comic Con

Missed Emerald City Comic Con? Here's another chance to meet your superheroes. Chris Hemsworth, Tom Hiddleston, Tom Holland, Elizabeth Olsen, Hayley Atwell, and Paul Bettany will all attend this WaMu Theater event happening June 22–24. And, of course, you'll have the chance to meet comic artists, pick up souvenirs, learn how to draw your own comics, and much more. So what's the difference between Ace and Emerald City Comic Con? According to the organizers, Ace is a more "curated and immersive" experience that provides the slightly more intimate setting of an arena, rather than a convention center.

Pride Weekend

If you can't tell from the rest of this issue, we're in the prime of Pride season—whether you want to march in the parade (Sun June 24), hang out with drag queens, drink special beer, or dance to live music, there's no short-

age of ways to celebrate LGBTQ+ culture in Seattle. Starting on page 61, we've compiled the biggest events you need to know about.

Short List

Bow Wow Meow Luau Marymoor Park, Sat, June 23, 11 am–2 pm, free	Seattle Night Ride Peddler Brewing Company, Fri June 29, 9 pm, \$40
Destiny City Comics & Arts Festival Alma Mater Tacoma, Sat June 23, 12–7 pm, free	Shoreline Arts Festival Shoreline Center, June 23–24, free
Fairyfest Lakewood Gardens, June 21–24, \$9	Slug Fest Northwest Trek Wildlife Park, June 23–24, 9:30 am–5 pm, \$20
Midsomer Festival Camlann Medieval Village, June 23–24, 12–5 pm, \$10	Urban Craft Uprising Summer Show Seattle Center Exhibition Hall, June 30–July 1, free
Movies at Marymoor Park Marymoor Park, June 28–Aug 29, \$5/\$6	The Vera Project Presents Elysian Brewing's Search Party Seattle Center, Sat June 30, 2 pm, \$35/\$40
Occidental Square World Cup Viewing Party Occidental Square, free, through July 15	Washington State Toy and Geek Fest Washington State Fair Events Center, June 30–July 1, \$34–\$62
Orca Awareness Celebration Seattle Aquarium, June 23–24, \$30	

Early Warnings

WEST SEATTLE SUMMER FEST West Seattle Junction, July 13–15, free
DRAGONFEST Chinatown-International District, July 14–15, free
SEAFAIR WEEKEND FESTIVAL Genesee Park, Aug 3–5, \$30–\$150

KREMWERK + TIMBRE ROOM COMPLEX

PRIDE

WEEK

THURS 6.21

KREMWERK
EARLY DUNGEONS & DRAG QUEENS

TIMBRE ROOM
EARLY THRIFTEASE
CURATED BY MONA REAL

LATE DEPTH

FRI 6.22

KREMWERK
EARLY CUCCI'S CRITTER BARN
FT. KUNST (MIAMI)
+ SHITNEY HOUSTON (PDX)
HOSTED BY CUCCI BINACA

LATE RAPTURE
FT. CHERDONNA SHINATRA
+ HYDRANGEA STRANGEA (PDX)
HOSTED BY ARSON NICKI

TIMBRE ROOM
EARLY WEIRD PRESENTS:
A DRAG TRIBUTE TO THE
GOLDEN GIRLS
HOSTED BY OLD WITCH
+ LONDYN BRADSHAW

LATE GRIZZLY W/ XL BEARS
DJS GINGERBEAR (VANCOUVER)
+ ROBOSEX HOMOSEX

SAT 6.23

KREMWERK
EARLY KINGS FT. LANDON CIDER (LA)

LATE KISS OFF
FT. SAMANTHA RONSON & KITTENS (LA)
+ TOYA B

AFTER INDULGE 2.0
HOSTED BY VEROTICA

TIMBRE ROOM
EARLY ARTHAUS: ALL-STARS 2

LATE ULTRA NATÉ
HITGIRL!
+ DJ SLING DION

AFTER SLIP
CURATED BY CUCCI BINACA

SUN 6.24

KREMWERK
FRAKTURED

TIMBRE ROOM
EARLY QUEENS4KIDS
HOSTED BY COOKIE COUTURE

DAY DRAG PATIO
PARTY ALL WEEK!

FULL DETAILS AT
WWW.KREMWERK.COM
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THINGS TO DO → *Pride*



KINGMON CREATIVE FOR KREMWERK

Top Picks

THURS JUNE 21

CAMP: Queer Improv

CAMP unites some of the funniest and LGBTQ+est individuals in Seattle's improv scene: Andrew Weiss, Britney Barber, Graham Downing, Kinzie Shaw, and Mandy Price, all of whom are regulars or past cast members at Jet City Improv. They're totally unpredictable, hilariously inappropriate, and just plain weird. (A penis monastery made an appearance at their last show.) No surprise that they've been invited to San Diego for their Pride Comedy Festival—see them in action tonight before they head south. (*Rendezvous*, 7 pm, \$13/\$15.)

Gender Is a Joke 2: A GASS Fundraiser!

If you prefer stand-up to improv, check out this other unmissable Pride comedy show on the same evening as CAMP. Queer comedians will inspire you to raise your voice in laughter and cheers while you raise money for the Gender Alliance of the South Sound. The lineup is a range of beautiful LGBTQ+ talent: the effortlessly acerbic Andy Iwancio, along with Lexi Haack, Mitch Mitchell, Nancy Jean Naly, Finn Cottom, Chocolate The Entertainer, and Max Delsohn. (*Annex Theatre*, 7:30 pm, \$10 suggested donation.)

National Treasures'

An all-star lineup consisting of mean insult comedy queen Bianca Del Rio (whom *The Stranger* called "the most vicious *RuPaul's Drag Race* winner of

all time"), the infamous NYC nightclub star Lady Bunny, cheerfully offensive TV host Sherry Vine, and twisted celebrity impersonator Jackie Beat is in town for Pride. Experience vulgarity and glamour through the power of their drag combined. (SIFF Cinema Egyptian, 8 pm, \$20-\$120.)

JUNE 21-24

Kremwerk Complex Pride Week

The Kremwerk complex has established itself in recent years as a well-respected touchstone within our city's drag, performance, dance music, and DJ scenes, so, naturally, their Pride weekend events pull from all their strengths. Highlights from their stacked weekend lineup include a very special edition of *Kiss Off* on Saturday with lesbian DJ and pop purveyor Samantha Ronson stacking the decks alongside Kittens and Toya B, and the Pride edition of *Cucci's Critter Barn* on Friday, the most avant-garde drag night you'll ever witness. You can also stay soaked in sunlight (and booze) during the **Day Drag: Pride Patio Party Series** on the Timbre Room patio each early evening before the festivities begin. If you're a real night owl, stay late on Saturday for **SLIP: Pride After Hours**, a slinky party with our city's best drag and DJ talents that will keep you up until the morning. And that's not all—find even more events in the short list on page 65. (Kremwerk, \$75 for all-weekend pass.)

Pony Pride

Beloved gay haunt Pony will stick to their talents this Pride, with night after night of eclectic DJ sets and sweaty go-go galore. They'll kick off with Cookie Couture's drag night **Queen4Queen** on Thursday—featuring One, Baby Guurl, and

Barebacchus—and the **BE STIFF!** new wave and punk dance party on Friday. The weekend's star event will be **Studio 54** on Saturday, a San Francisco dance night staple with a Seattle twist, featuring DJ omnibot, Patty Meltdown, and Dee Jay Jack spreading disco tracks far and wide, with performances by Strawberry Shortcake and the Beautifully Bite-Sized Go-Go Boys. Bask in a Pride weekend cool-down on Sunday with the **World's Tiniest Tea Dance** (a long-running afternoon-into-evening celebration with campy classics slung by DJs King of Pants and Sling Dion, Adé on the mic, and James Darling on the pole) followed by the **Luv Ladder** with DJ Kirky. (Pony, free/\$5.)

Seattle's Alternative Pride Festival

True to the diverse spectrum of sexuality and identity, Pride runs in several currents. Nark Magazine's event series bills itself as the "alternative" Pride, "for EVERYONE, EVERYBODY and EVERY BODY." Some money from the parties will benefit Gay City and its health projects. At Thursday's **Fierce Queen**, see RPDR All-Stars alum Aja with Android Allure, Urethra Franklin, and Hellen Tragedy. Spend Friday drinking at **MBar's happy hour** with DJs Dana Dub, Derek Pavone, and KEXP's Riz, **making out with strangers** at the Eagle, dancing at Neumos's **Swagger Like Us**, or partying at **Backdoor Seattle Pride**, a "multi-level, massive art centre [they] have completely reimagined into an out-of-this-world queer perv-Pride-palace!" Recover Saturday with a **Bounce Brunch**, a cruise, and/or the three-stage **Pride Is For Everyone** dance party, and finish up on Sunday at the **Club '69** last hurrah. (Various locations, free-\$138.)

FRI JUNE 22

BeautyBoiz Queer AF

If you crave an all-gender hoopla of vodka, drag, boylesque, aerial acts, and dancing on Capitol Hill, the **BeautyBoiz** will offer the perfect remedy. Frolic with fabulous burlesque artists and queens Waxie Moon, Betty Wetter, Kimber Shade, Tink Le Belle, Fageddy Randy, and others, who'll strut their devastating looks and show off killer moves. Plus, goggle at aerialist Eric Sanford, boogie with Thadayus & the Electrofunks, and stay on after the show to vogue to the best cuts by DJ Cookie Couture. It'll all go down at **Fred Wildlife Refuge**—start planning your ensemble now. (*Fred Wildlife Refuge*, 9 pm, \$30+.)

Brave Horse Pride

For a comfy, laid-back kind of Pride celebration, sip some special-edition, unicorn-adorned, rainbow-embazoned cans of Montucky Cold Snack, pop bottles of bubbly from Gruet, drink pride cans of House Wine, and snack on pride-themed food specials, all while lounging in the cozy gastropub ambience of Tom Douglas's **Brave Horse Tavern**. (Ordering one of their soft pretzels hot out of the wood-fired oven is highly encouraged.) The event will raise funds for **Out in Front Seattle**, an LGBTQ leadership development program whose mission is to "foster the development of effective, engaged, and passionate leaders in order to build a thriving lesbian, gay, bisexual, transgender, and queer community." (*Brave Horse Tavern*, 4 pm.)

Trans Pride Seattle

Gather with Trans Pride Seattle and the Gender Justice League to celebrate the Seattle trans



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THINGS TO DO → *Pride*



Cucci's
Critter Barn
at Kremwerk
Complex
Pride Week
2018
Fri June 22

KINGMON CREATIVE FOR KREMWERK

community with a neighborhood march for family, friends, and allies, followed by a party filled with performances in every genre. Enjoy live music during and after the parade by Shea Diamond, Laith Ashley, Seranine, Jade Vogelsang, Sunday Night Heat, Michete, Morgan Britt, Porch Cat, Venus Aoki, and DJ Gag Reflex, and comedy by local talents Andy Iwancio, DJ Martinez, and Max Delsohn. (Cal Anderson Park, 5-10 pm, free.)

SAT JUNE 23

Big Pride Drag Show

If your approach to Pride is to chill out for one day in one spot that offers drinks and drag, Linda's Tavern may have what you desire. Start with a sloshy brunch at 10 a.m. with Bounce Brunch DJs and drink specials. Then return for a free drag show with Shar Cooterie, Lisa with a D, Londyn Bradshaw, the Markos sisters, Louvel, Karmen Korbel, and Kitty Glitter in the back lot. Finish the night with Absolut cocktails. (Linda's Tavern, free.)

BTW Pride Party

Of the many memorable divas to emerge at least semi-triumphant from *RuPaul's Drag Race*, Adore Delano has stood apart, mostly because she can actually sing for her life, rather than just lip-synch. In her most recent album drop, she's branched out into thrash-heavy rock and pop punk, so make sure to apply a setting spray to your looks, because this set at the BTW Pride Party is bound to get more than a little sweaty. Hear her latest chart-topping cuts, along with performances by famously disqualified *Drag Race* queen (and actor, and model) Willam, and Eddie Danger with the muscled men of Stag PDX, and dance party selections by DJs Harmony Soleil and Bret Law. (Neumos, 8 pm, \$35-\$75.)

Nacho Borracho Pride Party

The colorful Capitol Hill dive's planned festivities during Seattle PrideFest sound like the makings of a perfect day: Broadway will be closed down and there will be a beer garden, those boozy slushie machines will be churning up frosty treats like frozen avocado margaritas and frosé, there will be Jell-O shots all day long, and there will be nourishment from Neon Taco. Witchy-glam drag coven the Markos Sisters will perform, and DJ Timmy Taco, DJ Rainbow Tay, and DJ Larry Rose will spin. Slurp a pink guava Moscow mule slushy through a straw in the sun, maybe with a side of

queso-drenched nachos, as you take in the revelry of the day—what more could you possibly want? (Nacho Borracho, 12 pm-2 am, free admission.)

PrideFest Capitol Hill

Capitol Hill's rainbow crosswalks serve as emblems of the neighborhood's queer history, even though longtime locals attest that the streets are wholly different from the way they were in their prime. For the fifth year, multitudes of LGBTQ+ Seattleites and allies will reclaim the Hill for PrideFest, which this year will be expanded to include Broadway from John to Roy, as well as Denny Way and Cal Anderson Park. There, families can join Aleksa Manila for *Drag Queen Story Time*, dance to live music, participate in water balloon contests, and watch a *Doggy Drag Contest*. At the south stage (hosted Rainbow Gore Cake), live DJs will spin throughout the day. The north stage will be reserved for "All Stars" karaoke. (Capitol Hill, 12-9 pm, free.)

SUN JUNE 24

Seattle Pride Parade

The biggest of Pride weekend's events is certainly the parade down Fourth Avenue. Scattered among throngs of rainbow flag bearers, expect to see scantily clad Batmen, drag queens, people in assless chaps, leather daddies, families in matching hats, and countless other glittering entities on the sidelines and in the moving mass during the two-and-a-half-hour procession. In solidarity with refugees facing discrimination, racially charged violence, and lack of access to the US, this year's theme is "Pride Beyond Borders." (Downtown, 11 am-3 pm, free.)

PrideFest Seattle Center

When the Seattle Pride Parade route ends and you're craving more queer merriment among the masses, you'll conveniently find yourself at the sight of four stages that promise all-ages arts and culture entertainment (including performances from Carmen Carrera and RainbowGore Cake, live music from the Seattle Ladies Choir and Whitney Monge, and tons more) from noon to night. Plus, check out Pop + Pride: MoPOP will offer free admission to its Sky Church for a DJ dance party and queer music video projections all day long. (Seattle Center, 12-8 pm, free.)

MORE → StrangerThingsToDo.com

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SATURDAY
11AM-12PM: HOOD RIVER LIP
1-10PM: 3PM: KIM ARCHER BAND
3:30PM-5PM: LINDA MYERS BAND
4:15PM-5PM: CHARLES HAWK BAND
5:15PM-6PM: KIM ARCHER BAND

SUNDAY
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THINGS TO DO → *Pride*

Short List

FOOD & DRINK

Bill's/Mac & Jack's Seattle Pride Party
Bill's Off Broadway, June 22-24, free
Corvus and Co. Pride Party
Corvus & Co., Sat June 23, 10 am
Fourth Annual Pre-Pride Breakfast
Portage Bay Cafe, Sun June 24, 7-9 am
★ Outlier Pride Parade Pre-Party with Absolut Vodka
Outlier, Sun June 24, 7 am
Pride Drag Brunch
Capitol Cider, June 23-25
Pride Happy Hour
Thompson Seattle, Fri June 22

★ Queers and Beers
Two Doors Down, Thurs June 21, 6-11 pm

★ Seattle Pride Beer Garden
Elysian Brewing Company, Sat June 23, 12-10 pm, free

COMMUNITY

Lambert House Pride Drop-In
Lambert House, Sat June 23, 4-9:30 pm, free
LGBTQ Professionals Pride Meetup
Capitol Lounge, Thurs June 21, 6-9 pm, free
Our Rainbow Connection
Downtown Seattle, Sun June 24, 10:55 am, free

★ Queer Youth Pride
Cal Anderson Park, Sat June 23, 4-7 pm, free

Real Talk: LGBTQ Conversations for Change
Casa Latina, Thurs June 21, 5:30-8 pm, free

★ Seattle Dyke March
Seattle Central College, Sat June 23, 5-7 pm, free

Seattle HER Pride Party
Hard Rock Cafe, Fri June 22, 9 pm, \$15-\$30

★ Seattle PrideFest: Family Pride
Cal Anderson Park, Sat June 23, 1-4 pm, free

MUSIC

★ AzuQar! Pride Kick Off Party with #GetWoke: Queer & Trans POC
Re-bar, Fri June 22, 10 pm-3 am, \$10-\$20
Celebrate Pride at The Cloud Room!
The Cloud Room, June 22-23, free

★ The Cuff Pride Street Party
Cuff Complex, June 23-24, \$15-\$30

Dance The Night Away
Pride Party
Neighbours, Fri June 22, 9 pm, \$10

DIVA (A Pride Celebration Dance Party)
Capitol Lounge, Thurs June 21, 9 pm, \$5

Gay Latin Pride Party
Neighbours, Sun June 24, 9 pm, \$10

★ God Save The Queens
McCaw Hall, June 22-23, 7:30 pm, \$25-\$78

Inferno:
Take a Bite of Pride
Neighbours, Sat June 23, 6-10 pm, \$13

★ KEXP Presents GAYEXP
KEXP, Sat June 23, 5-9 pm, \$10/\$12

Kiss Off Presents
Ultra Naté, HitGirl, DJ Sling Dion
Timbre Room, Sat June 23, 5-10 pm, \$10-\$300

KW + XL Bears present Grizzly — Pride
Timbre Room, Fri June 22, 10 pm, \$5-\$75

★ Night Crush Does Queer Pride
Re-bar, Sat June 23, 9 pm, \$20

Pride 2018
Neighbours, Sat June 23, 10 pm-4 am, \$20

Pride at Hula Hula
Hula Hula, June 23-24, 12 pm, free

Pride: Kingdom with Guy Scheiman
Foundation, Sat June 23, 10 pm-3 am, \$50-\$75

Pride: Oasis T-Dance with Toy Armada & Erik Vilar
Redhook Brewlab, Sun June 24, 2-10 pm, \$15/\$20

Pride: Start Your Engines with Nacho Chapado
Foundation, Fri June 22, 10 pm-3 am, \$35-\$50

Pride: Twirl Revival with Nick Bertossi
Kremwerk, Sun June 24, \$18/\$20

Pride Weekend:
Butt Dial
W Seattle, Fri June 22, 6-8 pm, free

★ Rapture
Timbre Room, Thurs June 21, 10 pm, \$5-\$13

★ SLAY Pride Month Edition: "Seattle"
Chop Suey, Fri June 29, 9 pm-2 am, \$5

You Are My Biggest Inspiration 2.0
MBar, Sun June 24, 6-10 pm, \$125

★ 90th Anniversary Celebration:
The People's Theatre
Paramount Theatre, Sat June 23, 5-8 pm, free

★ ArtHaus: All-Stars 2
Timbre Room, Sat June 23, 8 pm, \$10/\$15

PERFORMANCE

★ 90th Anniversary Celebration:
The People's Theatre
Paramount Theatre, Sat June 23, 5-8 pm, free

READINGS & TALKS
Gerrard Conley:
Boy Erased
Google Seattle, Thurs June 21, 12-1 pm, free

Comedy Canvas
Pride Show
Vermillion, Sun June 24, 7 pm, free

Drag Queen Storytelling With Kara Sutra
Westlake Park, Fri, 10 am-12 pm, free, through June 29

★ Dungeons & Drag Queens Hang Ten: Pride 2018!
Kremwerk, Thurs June 21, 6 pm, \$10/\$13

GoGo Burlesque with Ruby Mimosa & Friends
W Seattle, Sat June 23, 9:30 pm, free

Is It Just Me?
East Shore Unitarian Church, Sat June 23, 7:30 pm, \$20

LET'S ROCK! A Drag Queen Happy Hour With Butylene O'Kipple
MBar, Sat June 23, 5-7 pm, \$5

Neon Love:
A Queer (R)evolution
Rendezvous Grotto, Thurs June 21, 10:30 pm, \$12

Pageant:
The Musical Comedy Beauty Competition
ACT Theatre, Wed-Sun, \$35, through July 8

Pride Party at Versatile Arts
Versatile Arts, Fri June 22, 8 pm, free

★ Pride Weekend:
Mimosas with Mama
W Seattle, Sun June 24, 8 am-2 pm, \$27

Queens for Kids:
Pride Edition
Timbre Room, Sun June 24, 3 pm, \$10

★ Queer/Bar Pride Festival
Queer/Bar, June 22-24, \$50-\$199

The Real Queers of Seattle
Rendezvous, Sun June 24, 7 pm, \$15-\$25

Seattle Pride: Sick Womxn & Queers Show
Triple Door, Sun June 24, 7-9:30 pm, \$10

Sunny Side Up Drag Brunch
Queer/Bar, Sun June 24, 11 am, \$40-\$160

★ Thriftease Pride 2018: Pop Art Pageant
Timbre Room, Thurs June 21, 7 pm, \$10/\$15

FILM
★ Collide-O-Scope
Pride Edition
Re-bar, Mon June 25, 6:45 pm, \$10

You Are My Biggest Inspiration 2.0
MBar, Sun June 24, 6-10 pm, \$125

★ The Totally Gay Sing Along
Central Cinema, June 20-21, 8 pm, \$12

READINGS & TALKS
Gerrard Conley:
Boy Erased
Google Seattle, Thurs June 21, 12-1 pm, free

ART

206 Q: Local Queer Artists Pride Kickoff
Fred Wildlife Refuge, Thurs June 21, 7:30 pm, free

Kate Thompson:
In Her Face
Vashon Center for the Arts, Mon-Sat, free, through June 29

SEX

Gaybie Cakes: Queer Sex Tips and Cupcakes
Babeland, Fri June 22, 7-8 pm, free

Get Tucked! Gender Affirmation Pride Party
Babeland, Thurs June 21, 7-8:30 pm, free

Hot Queer Sex Tips
Babeland, Sun June 24, 3-4 pm, free

Strappy Hour Pride Pizza Party
Babeland, Sat June 23, 7:30-8:30 pm, free

GEEK & GAMING

MOX Seattle
Pair-A-Dice Pride 2018
Mox Boarding House, Sun June 24, 11 am-7 pm

Queer Geeks and Gamers
Seattle Center Pavilion, June 23-24, 12-7 pm, free

Seattle Gaymers
Pride Party
Baltic Room, Sat June 23, 8 pm, \$5/\$10

SPORTS & RECREATION
Daybreaker:
Love Is Love

The Riveter Capitol Hill, Sat June 23, 9 am-12 pm, \$15-\$30

Everett Aquasox
Pride Night
Everett Memorial Stadium, Mon June 25, 7:05 pm

Pride Night
Lynnwood Bowl & Skate, Sun June 24, 7-10 pm, \$10/\$15

Rainier Beach
Pride Swim
Rainier Beach Community Center, Sat June 23, 6-7:30 pm, free

Seattle Pride Quads 2018
Judkins Park, Sat June 23, 8 am-7 pm, \$30+

Seattle Reign FC vs.
North Carolina Courage
Memorial Stadium, Sat June 23, 1 pm, \$17

Seattle Storm vs.
Indiana Fever
KeyArena, Fri June 22, 7 pm, \$25-\$275

Sounders vs.
Chicago Fire
CenturyLink Field, Sat June 23, 7 pm, \$22-\$305

Teen Pride Public Swim
Medgar Evers Pool, Fri June 22, 2:30-4 pm, \$4/\$6

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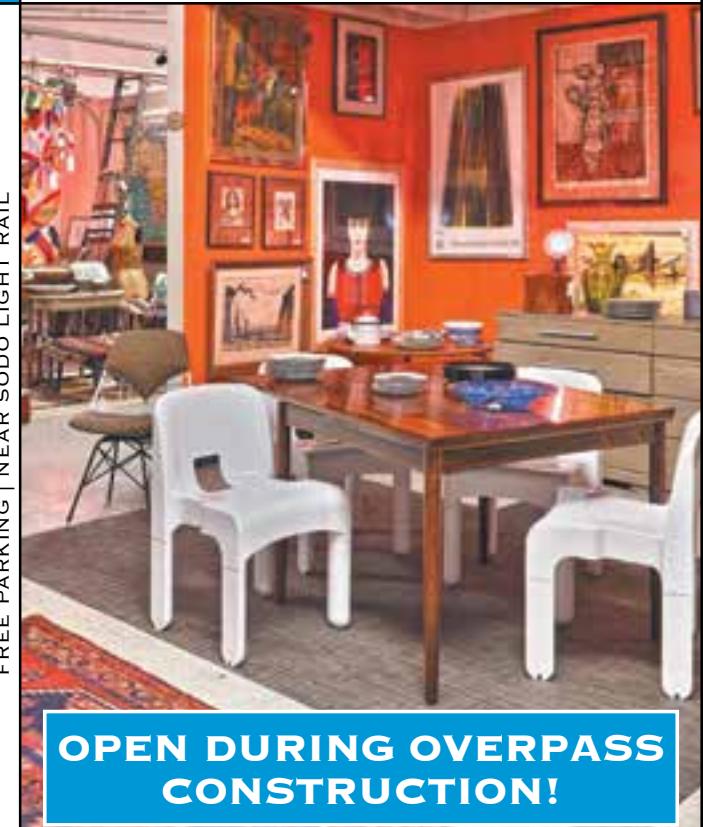
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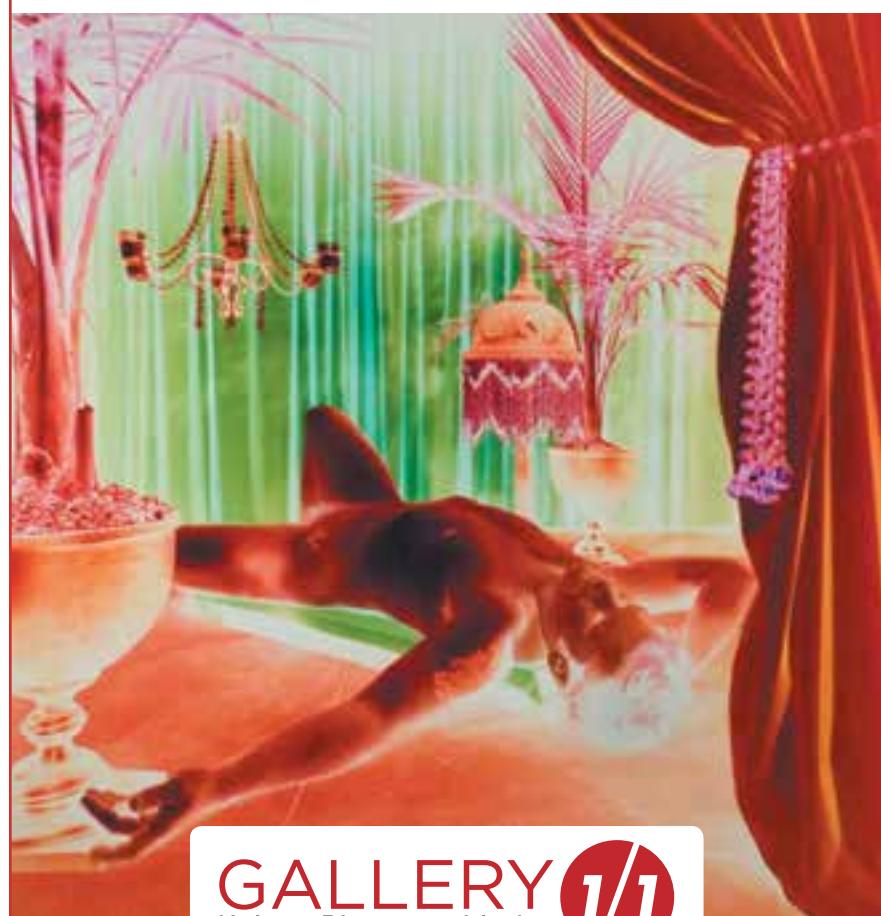


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PROJECT 42: JONO VAUGHAN

THROUGH AUG 5

Reflect on the pattern of violence against
transgender individuals in the US in the textile
artwork of Seattle-based artist Jono Vaughan.

Installation view of Project 42: Jono Vaughan at Seattle Art Museum, 2018.
Photo: Jason Wyman



BASQUIAT— UNTITLED

THROUGH AUG 13

Talking, singing, screaming—see Jean-Michel
Basquiat's fiercely alive skull painting
when you visit *Untitled*, on view on the
West Coast for the first time

Installation view of Basquiat: Untitled at Seattle Art Museum, 2018.
Photo: Jason Wyman

THINGS TO DO → Art

Secret African Technology

If you liked *Black Panther*, you will love *Lessons from the Institute of Empathy* at SAM.

BY CHARLES MUDEDE

When I entered the space at Seattle Art Museum that contains Saya Woolfalk's installation *ChimaTEK: Virtual Chimeric Space*, I immediately noticed four black boys staring at the work with amazement.

And though *ChimaTEK* is certainly captivating—with its swirling and brilliant colors, its hypnotic music, its enigmatic blend of the ancient with the high-tech and the traditions of West African art with the processes of experimental science—I was certain that something else was connecting their eyes and minds to the installation. The work is

It has swirling and brilliant colors, hypnotic music, and an enigmatic blend of ancient and high-tech.

now a part of the museum's permanent collection and the centerpiece of the exhibit *Lessons from the Institute of Empathy*.

If the black boys had seen *ChimaTEK* in,



African masks and jewelry made to be worn by fictional figures.

At the heart of this film is the fictional African nation of Wakanda. This nation is powerful because it has what the UK producer A Guy Called Gerald once described as "black secret technology." The way this technology is presented in that film owes a lot to the literature, art, music, and cinema of the black arts movement called Afrofuturism.

Though it has its roots in the 1970s, Afrofuturism came into its own in 1998,

when the British culture critic Kodwo Eshun fully theorized it in the dazzling book *More Brilliant Than the Sun*.

Twenty years later, the superhero flick *Black Panther* brought the underground art (its theories, its sounds, its language, its visions of black secret technologies) to the masses. As a consequence, anyone who has seen the movie is pretty prepared to connect with the science fiction of Woolfalk's *ChimaTEK*, or any of the other works in the *Lessons from the Institute of Empathy* exhibit.

These African masks, African jewelry, African clothes—made to be worn by fictional figures who run a fictional institute that deals with things like Empathy Deficit Disorder, and made to exist in real and virtual spaces—now have, for young and old Americans, a mainstream point of reference. ■

Top Picks

CLOSING SAT JUNE 23

Viola Frey: 'The Future of Yesterday'

This solo exhibition brings together six drawings and three sculptures by California artist Viola Frey spanning from 1975 to 1997. A student of Richard Diebenkorn and Mark Rothko, Frey worked largely in ceramics—often towering, imaginatively fashioned statues of clothed and unclothed humans, each of which seems to possess a personality. The sculptures at this gallery are much smaller, but the sturdy homunculi of, for example, *Western Civilization Diptych #1*, have more soul and beauty than their rough surfaces and simple, indented eyes suggest. In some of her most striking two-dimensional images, powerfully built nude women loom over puppet-like men in suits, an interesting inversion of the naked, vulnerable woman-as-object so important to the Western figurative tradition. (James Harris Gallery, Wed-Sat, free.) **KATIE KURTZ**

CLOSING SUN JUNE 24

Dawn Cerny: 'Now That We Found Love What Are We Gonna Do with It?'

The heart of this show, by longtime Seattle artist and 2015 Stranger Genius Award nominee Dawn Cerny, is her watercolor series *A lap is a kind of chair. The only chair you can afford is a broken one.* In these watercolors, one person "sits" chairless, while another kneels in front of them. In most of the works, the kneeling person's head is buried in the other person's lap, lending a sexual charge to the work. But with titles like *Ikea Again* and *Livingroom*, any hint of eroticism is removed. Instead, what is revealed in this unusual coming together of bodies is an intimate and tender moment of compassion. (Strobel & Sands, Sun, free.) **KATIE KURTZ**

JUNE 26-AUG 22

'Summer Dreams': Works by Electric Coffin, Peter Gronquist, Neon Saltwater, and Jennifer Zwick

Visitors to last year's *Out of Sight* are sure to remember the work of Neon Saltwater, a Seattle

artist whose luminescent, color-saturated interior spaces recall vintage motels, retro-futuristic mall food courts, and the architectural strangeness of dreams. For this summer extravaganza, curated by artist and writer Amanda Manitach, Neon Saltwater will be doing her thing alongside high-concept Portland design team Electric Coffin, Portland sculptor/painter/taxidermist Peter Gronquist, and Seattle photographer and installation artist Jennifer Zwick. Each of these four artists/groups will transform a separate corner of the gallery into a vibrant, immersive experience that must be seen in person to be appreciated. (Winston Wachter Fine Art, Mon-Sat, free.) **EMILY POTHAST**



CLOSING SAT JUNE 30



Joan Miró: 'Etchings & Lithographs'

The Catalan painter and sculptor Joan Miró, like Salvador Dalí and others in the surrealist movement, was galvanized by the theories of André Breton. Intrigued by the idea of plunging into the unconscious, Miró ditched his early investigations of realism, cubism, and naive art

JOULE ZELMAN

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THINGS TO DO → Art

to play with geometric, organic, vividly colored forms in striking compositions. Miró hasn't had the same pop-culture impact as Dalí, but his body of work is less encumbered by his contemporary's dogmatism and attention-hogging. Here, you can see his lithographs, posters, and etchings. (*Davidson Galleries*, Tues-Sat, free.)

JOULE ZELMAN

CLOSING SAT JULY 14

'The Male Gaze'

In 1975, feminist film critic Laura Mulvey proposed her theory of the "male gaze." It articulated what is now commonly understood: The male heterosexual perspective frames women solely as sexual objects for their pleasure, which is problematic because of the inherent imbalance of power between the sexes. Since there are no female bodies in this group show of photographic work, perhaps a more useful framework is Patrick Schuckmann's alternative theoretical model of the "homoerotic gaze." The theory explores the "contradictory relationship that is established between the erotically charged, idealized male images and the male spectator." Taken individually, pieces in the show—like Robert Calafio's *Untitled* of a nude male in languid repose, or Antonio Jacob Martinez's painterly photos of MMA fighters locked in battle—don't automatically read as homoerotic. Grouped together, the show's homoeroticism is undeniable, which makes for an entirely different dynamic between model and viewer. (*Gallery 1/1*, Thurs-Sat, free.) KATIE KURTZ

CLOSING SAT JULY 21



'AFTER LIFE (what remains)'

In this group show, curated by UW Bothell lecturer Dr. Thea Quiray Tagle, indigenous and Asian Pacific American artists use art and performance

to begin the work of healing from military occupation, economic displacement, and environmental catastrophe. Through a suite of multimedia works, Super Futures Haunt Collective (SFHQ) stages a conversation among indigenous ancestors, using technology and imagination to bridge time and space. Their work serves as a hinge to connect artists Alejandro T. Acierto, Rea Tajiri, Michael Arcega, and Leeroy New, who critically examine the forces of colonialism and posit possible strategies for livability in an age that is "increasingly toxic for the poor to live in." (*The Alice, Sat*, free.) EMILY POTHAST

MORE StrangerThingsToDo.com

Short List

Locally Sourced
Columbia City Gallery, Wed-Sun, free, through June 24

MUSEUMS
2018 University of Washington MFA + MDes Thesis Exhibition
Henry Art Gallery, Wed-Sun, \$10, through June 24

Matthew Ryan Herget: I See Better With My Eyes Closed
Treason Gallery, Thurs-Sat, free, through June 30

GALLERIES
Anastacia-Reneé: Poetry in a Time of Chaos
Mount Analogue, Thurs-Sun, free, through June 30

Megumi Shauna Arai
Jacob Lawrence Gallery, June 26-July 14, Tues-Sat, free

Mike Wagner: From Fool to World
Bridge Productions, Sat, free, through June 30

Nadia Gohar: Foundation Deposits
SOIL, Thurs-Sun, free, through June 30

Tabita Rezaire: Deep Down Tidal
Interstitial, Sat, free, through June 30

Zac Culler, Lisa Golightly
Linda Hodges Gallery, Tues-Sat, free, through June 30

Graphic Medicine: Ill Conceived And Well-Drawn!
Central Library, daily, free, through June 30

In the Spirit: Contemporary Native Arts
Washington State Historical Society, June 30-Aug 12, Tues-Sun, \$14

For the Love of Plants
Volunteer Park Conservatory, Fri June 22, 6-10 pm, \$12/\$15

Light Work with Artist Mokedo
Mokedo, Thurs June 21, 7:30 pm, donation

Masterworks from the Henry Art Gallery's Print Collection
Henry Art Gallery, Thurs June 28, 6:30-8 pm, \$25

Early Warnings

SEATTLE FRIDA FEST 2018 Centilia Cultural Center, Sat July 7, 11 am-5 pm, free

SUMMER AT SAM Olympic Sculpture Park, July 12-Aug 23, free

CHANCE FASHION'S 2018 ALTERNATIVE & CLUB WEAR EDITION Neighbours, Sat July 14, 8 pm, \$10/\$15

MUSE: MICKALENE THOMAS PHOTOGRAPHS AND TÊTE-À-TÊTE Henry Art Gallery, July 14-Sept 30, \$10

THINGS TO DO → Performance

A Wilde Success

The Picture of Dorian Gray at Book-It is a happy reminder of how good theater can be.

BY CHRISTOPHER FRIZZELLE

There is only one thing in the world worse than being talked about, and that is not being talked about," says Lord Henry Wotton, and the audience erupts with laughter. Immediately, everyone remembers why we are here—to bask in the genius of Oscar Wilde, his brilliant one-liners, his scary subtexts, his delight at the paradoxes of beauty.

A few minutes later, Lord Wotton says: "I don't care for brothers. My elder brother won't die, and my younger brothers never seem to do anything else."

A few minutes after that: "The only way to get rid of temptation is to yield to it."

The actor Brandon J. Simmons plays Lord Wotton, and in essence steers the show, in part because Wilde uses the character as a stand-in for himself (delivering the one-liners, reflecting on events as they transpire), and in part because Simmons projects an effortless confidence and charisma. The makeup and costumes (designed by Ron Erickson) bring the passage of time to startling life across Simmons's face, enhancing the

It's the kind of night of theater that makes you thankful you left the house.

story. The lighting design by Andrew D. Smith is clever and subtle. And the scenic design by Pete Rush smartly suggests both a blank innocence and an increasingly constricting tunnel of entraps.

Director Victor Pappas has done a masterful job of balancing the design team, the actors, the humor, the pathos, and the shocking turns in Wilde's classic fairy tale. For the uninitiated: It's a story of youth and art and malice and a painting that comes to life. It's a painting of a boy named Dorian Gray, a painting that captures Dorian Gray's essence to such a frightening degree that the painting ages (revealing further shades of Dorian's essence) as real-life Dorian stays the same age. As Dorian's narcissistic soul darkens, the painting develops an evil look, and eventually begins to sweat blood.

The story is also filled with suicide, deception, adultery, murder, facetiousness, and the punishing effects of having a conscience, or not having one. "Youth is the one thing worth having," Lord Wot-



RYAN LOWRY

Chip Sherman plays Dorian Gray with a smirking and radiant ruthlessness.

ton tells Dorian. "Beauty is a form of genius—is higher, indeed, than genius, as it needs no explanation." Whether or not he means this ironically, Dorian takes it to heart.

Endlessly young, self-satisfied Dorian is played by Chip Sherman with a smirking and radiant ruthlessness. With dark, curly locks, he embodies the key dichotomy: He's lovely and evil simultaneously. A chorus of bit players, which Pappas wields tremendously effectively, includes such talents as Imogen Love and Michael Patten. There are no weak links in the cast (which also includes Jon

Lutyens as Basil and Anastasia Higham as Sibyl).

Overall, the show serves as a sharp, happy reminder of how good good theater can be. Even two perpetually un-

impressed gay acquaintances I cornered in the lobby afterward conceded that the last moment of the show was a triumph of staging. This production is galvanizing. It's the kind of night of theater that makes you thankful you left the house. "Thank god we came to this!" was the attitude on everyone's faces as I walked out of the theater. How often does that happen? ■

Top Picks

THURS JUNE 21

'Dungeons & Drag Queens Hang Ten: Pride 2018'

Gay nerds, rejoice! It's Dungeons & Dragons meets drag queens meets dungeon master Matt Baume, who is a prolific nerd with a keen eye for talent. This show, which is basically just a gaggle of the most beloved queens in town playing D&D for an audience, isn't a concept that should work, but it does. This excellently stupid line from the show's promo copy is a good example of what you can expect: "If you're into role-play, henny, roll the dice and join us for the show that serves death drops, death saves, and drink specials to die for!" (Kremwerk, 6 pm, \$10/\$13) CHASE BURNS

JUNE 22-24

Queer/Bar Pride Festival



MAGNUS HASTINGS

"I'm not afraid of losing fans or followers by saying the president is a reckless asshole," Alaska Thunderfuck recently told *Bust* magazine. The drag queen known for adding many syllables to the word "hi" went on to say: "Men have thoroughly fucked up our planet. It's time that women take over. Drag is the ritualistic worship of the divine feminine, and I'm happy to be a high priestess." Other queens appearing in Queer/Bar's three-day Pride weekend extravaganza include Trinity Taylor, Kameron Michaels, and Miss Vanjie. Hieeeeeeee! (Queer/Bar, \$50-\$199) CHRISTOPHER FRIZZELLE

JUNE 27-JULY 1



MATTHEW MURPHY

'The Color Purple'

Alice Walker is taking over Seattle this year, and I'm fine with that. She'll be opening up the poetry series for Seattle Arts & Lectures in October, but this summer, the Paramount will run Tony-winning director John Doyle's version of this Tony-winning musical, which is based on Walker's Pulitzer Prize-winning novel of the same name. If you haven't read the book, or if your mom didn't sit you down and make you watch the 1985 film

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THINGS TO DO → Performance

adaptation starring Oprah, you should know that Walker sets the story in Jim Crow Georgia. Celie grows up the victim of unspeakable violence at the hands of men. This trend follows her into adulthood, but she comes into her own with the help of strong female role models. (Paramount Theatre, Wed-Sun, \$35-\$100.) **RICH SMITH**

FRI JUNE 29



DANIEL BERGERON

David Cross: 'Oh Come On'

Renowned for his appearances on the cult sketch comedy series *Mr. Show* and the sitcom *Arrested Development* (as hapless schmuck Tobias Fünke), David Cross has turned befuddlement and exasperation into an art form. In his stand-up act, Cross excels at skewering political hypocrisy, especially that from conservatives (e.g., Christians' unyielding repudiation of universal health care, the absurdity of the war on terror). Hearing Cross delineate the follies and hypocrisies of religion in his folksy manner is endlessly entertaining—unless you're a humorless fundamentalist (is that redundant?). "I do love the Bible. It's a treasure trove of chuckles... literally the world's oldest game of Telephone." (Moore Theatre, 8 pm, \$23-\$33.) **DAVE SEGAL**

JUNE 29-SEPT 30

'Femme Fatale'

A Prom Queen and Can Can collab? Yes, please! The Can Can culinary cabaret, which serves up some of the best butts and beignets in town, is partnering with rising music star Prom Queen for their summer show, and it's a safe bet that it will be a hit. That said, the team could have chosen a better subject than Mata Hari, who catapulted to fame using an outsider's vision of Indonesia. Hopefully their adaptation will avoid Hari's pitfalls by doing more than just simply reproducing the Dutch dancer's problematic early-20th-century Orientalist style. Otherwise, this will be a spectacular shitshow. (Can Can, Wed-Sun, 7 pm and 9:30 pm, \$35-\$65.) **CHASE BURNS**

CLOSING SUN JULY 8

'Practical Questions of Wholeness'

It is impossible to forget the moment local singer and actor Felicia Loud entered the soul of mid-century jazz singer Billie Holiday in 2005 at Langston Hughes Performing Arts Institute. It was amazing and deeply haunting. She resurrected a Holiday who is at the end of her life and performing in a small club, Emerson's Bar and Grill in South Philadelphia. Her liver is done with her. Her voice is broken. But Loud convincingly captured and expressed the aristocratic essence of the fallen American queen. This grace-in-the-gutter was, of course, the whole meaning of Lanier Robertson's play *Lady Day at Emerson's Bar and Grill*, now one half of the double bill *Practical Questions of Wholeness* (the other half is *Hedwig and the Angry Inch*). Loud, who reprised the role in 2009 at the Erickson Theatre Off Broadway, got it perfectly right. In the latest adaptation, Loud is directed by the talented Valerie Curtis-Newton. (ArtsWest, Thurs-Sun, \$19-\$40.) **CHARLES MUDEDE**

MORE StrangerThingsToDo.com

Short List

- 90th Anniversary Celebration: The People's Theatre** Paramount Theatre, Sat June 23, 5-8 pm, free
- ArtHaus: All-Stars 2** Timbre Room, Sat June 23, 8 pm, \$10/\$15
- ASSBUTTS (Amazing Super Spectacular Bold Unscripted Terrific Theater Show)** Jet City Improv, Sat, 10:30 pm, \$17/\$18, through June 30
- Comedy O'Clock July Release Show** The Pocket Theater, Fri June 29, 11:30 pm, free
- Damon Wayans Jr.** Parlor Live Comedy Club Bellevue, June 28-30, \$25-\$35
- Dragon Mama** 18th & Union, Thurs-Sun, \$15-\$25, through June 24
- The Flop House** Neptune Theatre, Sat June 30, 8 pm, \$24
- House of Sueños** 18th & Union, Fri-Sun, \$15-\$25, through June 24
- How I Learned to Drive** 12th Avenue Arts, Mon and Thurs-Sat, \$10-\$36, through July 7
- Kermet Apio** Comedy Underground, June 21-24, \$20-\$30
- The Last Starfighter** Second Story Repertory, \$29/\$30, through July 1
- Mac Beth** Seattle Repertory Theatre, Tues-Sun, \$52-\$76, through June 24
- Malden Works Present: BLEED! with Queen Shmoouqan** Base: Experimental Arts + Space, June 29-30, 7:30 pm, \$20
- A Midsummer Night's Reverie** Theatre Off Jackson, June 28-30, \$25-\$40
- National Treasures** SIFF Cinema Egyptian, Thurs June 21, 8 pm, \$20-\$120
- Seattle International Dance Festival** Various locations, \$25-\$135, through June 23
- Smoked!** Cafe Nordo, Thurs-Sun, \$60-\$85, through July 1
- Until the Flood** ACT Theatre, Tues-Sun, \$20-\$80, through July 8

Early Warnings

SEATTLE INTERNATIONAL BUTOH FESTIVAL Various locations, July 5-15, free-\$300

STEVE MARTIN & MARTIN SHORT Paramount Theatre, Sat July 7, 4 pm and 8 pm, \$55-\$191

GUYS WE F#@ED COMEDY TOUR: CORINNE FISHER AND KRYSTYNA HUTCHINSON Parlor Live Comedy Club, July 12-14, \$25-\$35

PERSIMMON NIGHTS Cafe Nordo, July 12-29, \$75

BILL BURR Paramount Theatre, Sun July 15, 7 pm and 10 pm, \$45

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THINGS TO DO → Books & Talks

Longing, Self-Sabotage, and Distant Planets

Chelsea Hodson's essays explore the haziness of young romance.

BY RICH SMITH

In her debut book of personal essays, *Tonight I'm Someone Else*, Chelsea Hodson catalogs and explores all the weird kinks you develop while looking for love in your 20s: excessive longing, self-sabotage, self-delusion, self-obsession, self-deletion, and lying all the time.

The self Hodson summons to write so beautifully (if a bit hazily at times) comes off like a Lana Del Rey type. "Bad boys" pull her in, and she doesn't mind the tug. Baseless

CHELSEA HODSON
Mon July 2,
Elliott Bay Book
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free

confidence, the pageantry of machismo, and a touch of lawlessness seem to do it for the narrator of these essays, no matter who's exhibiting these qualities.

She identifies as "bad," too, fully embracing the powers of dissociation, romanticization, and transforming into "someone else" to slip through moral loopholes in relationships.

"I want to be good but I think I was born bad. I did an ugly thing but it was in a beautiful room. I was pretending to be someone but you were believing it," she writes in "Artist Statement," one of the many essays in this book that could convincingly end on an image of the narrator or the muse/boyfriend in question riding off into the sunset on a motorcycle. Toward the end of "Red Letters from a Red Planet," she writes: "Some men never loved me. I didn't care. Their names sounded like an answer, and I used them as such." *Vroom vroom*.

While discussing her stint as a photo caption writer for NASA's Phoenix Mars Lander Mission, Hodson obliquely com-

pires her ex-boyfriend to the red planet and herself to the lander. NASA designed the lander to scrape the surface of Mars in order to find potentially life-sustaining water trapped as ice beneath the dirt. Likewise, Hodson digs deep beneath the surface of her loves to draw out life-sustaining truths trapped as stray thoughts, poignant details, and well-wrought memories. She binds these together in collage essays or braided essays, usually employing "dream logic," as she calls it, a literary organizational strategy that uses metaphorical associations instead of thesis-driven prose to march down the page.

Though these lyric essays feel cloudier than ones written by masters of the genre (Claudia Rankine, Maggie Nelson, David Shields, David Rakoff, Sarah Manguso), it's only because she's working with the cloudiest muse of all: romantic love. These essays gush with impossible paradoxes: We don't know what we want, and we don't like it when we get it; we want love to make us whole, but its whole job is to ruin us; we're looking for the one, but we all contain multitudes.

Hodson, who reads at Elliott Bay Book Company on July 2, is at her best when she's projecting courage in the face of bleak prospects. In "Simple Woman," which is a must-read (along with "Pity the Animal," which was originally released as a chapbook by Portland's Future Tense Books), she imagines the physical manifestation of love as a kind of Charon escorting her, boyfriend by boyfriend, to the ultimate nothingness: "At the end of my life, I won't see a figure



RYAN LOWRY

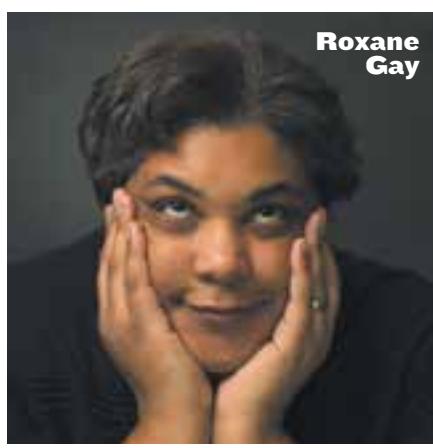
Chelsea Hodson's writing projects courage in the face of bleak prospects.

cloaked in black velvet or a swirling void waiting to take me—I will see the face of love. It will be a recognizable light, the

one that lived behind all those other faces I knew up close, the light I suspected but could never prove." ■

Top Picks

THURS JUNE 21



Roxane Gay

Roxane Gay: 'Not That Bad'

Roxane Gay, whose collection of essays, *Bad Feminist*, launched her into the public eye, is back

with a new anthology, *Not That Bad: Dispatches from Rape Culture*, which includes authors and other figures both known and new, like actors Ally Sheedy and Gabrielle Union and writers Amy Jo Burns, Lyz Lenz, Claire Schwartz, and Bob Shachris. These essays are wide-ranging and include explorations of the impact of rape, harassment, and violence, but at heart they are all about what it is to be a woman in today's world. While sometimes it really is that bad, Gay, in person, is sure to deliver. (University Temple United Methodist Church, 7 pm, \$17-\$30.) KATIE HERZOG

SAT JUNE 23

Lindy West, Kate Durbin, Stacey Tran

You all know by now that *New York Times* columnist (and former *Stranger* staff writer) Lindy West is the funniest and most incisive feminist with 1,200 words due twice a month, but you might not know the other two insanely good writers supporting her on this bill. Writer and perfor-

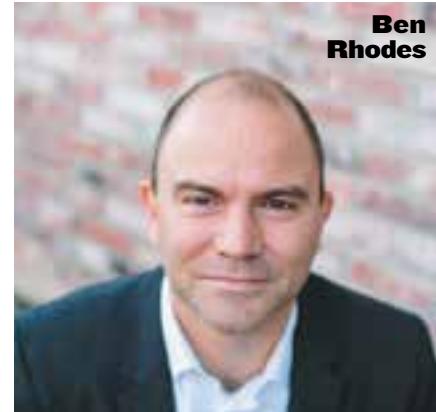
mance artist Kate Durbin, who's often the most neon-colored entity in the room, literally wears her obsession with American and international pop culture on her sleeves. (I once saw a photo of her in a Disney princess dress composed of drawings of Disney princesses in dresses.) Stacey Tran's debut book of poems, *Soap for the Dogs*, is a spare and gorgeous look at family history and food. Her "Fake Haiku" series is great, and the last few lines of the title poem punch me in the gut every time she reads it. This reading kicks off Gramma Poetry's quarterly series, which pairs national writers with local talent. You'll want to keep up with this one. (Erickson Theatre Off Broadway, 7 pm, \$12.) RICH SMITH

WED JUNE 27

Ben Rhodes: 'The World as It Is'

I know what you're thinking: "Oh, hellllll yes. Barack Obama's deputy national security adviser for strategic communications has FINALLY written his memoirs." But seriously, there's some interest-

ing stuff in here! Ben Rhodes criticizes Obama's failures to acknowledge the Armenian genocide, follow up after the Arab Spring, and call out the extent of Russian meddling in the elections. He also argues that Trump's administration spends its time reversing Obama's policies simply because they are Obama's policies. Rhodes was instrumental in the Iran negotiations, so ask him anything! (Central Library, 7 pm, free.) RICH SMITH



Ben Rhodes

NATALIE MOSER

THINGS TO DO → Books & Talks

Terrance Hayes: 'American Sonnets for My Past and Future Assassin'

There have been many attempts to reckon with the rolling shocks of Donald Trump's election and presidency, but nobody has done it better than Terrance Hayes in this collection of 70 sonnets written during the first 200 days of Trump's reign. Following in the grand tradition of the American sonneteer (see: Wanda Coleman, Gerald Stern, Jean Toomer, Rita Dove), Hayes employs the form to wrestle with America's particular paradoxes and contradictions. His sense of humor and powerful musical phrasing serve as sturdy handrails as he guides us through the fucked-up time warp we're living in. In the line I can't get out of my head, Hayes addresses his past and future assassin, roping in the Trumps before Trump and all the Trumps to come: "It is not enough / To love you. It is not enough to want you destroyed." (Langston Hughes Performing Arts Institute, 7 pm, free.) RICH SMITH



GABRIEL SOLIS

THURS JUNE 28

Joseph O'Neill: 'Good Trouble'

Joseph O'Neill regularly publishes beautifully structured, hysterically funny stories in the *New Yorker*. If you don't believe me, read "Pardon Edward Snowden," which is one of the 11 stories included in this collection. In the story, O'Neill uses a conversation between two poets to lambaste the language we use to discuss art's "utility," as well as the language that drives the various political conversations dominating the culture of writing at the moment. Ultimately, he wonders if writers would do better to shut up about the #resistance and actually start resisting. Press materials suggest that the political lives of poets isn't the only bourgeoisie preoccupation that O'Neill takes aim at in this collection. Other stories involve a lonely wedding guest talking to a goose, a cowardly husband letting his wife fend off a possible home intruder, and a co-op renter in NYC struggling to find someone who can give him a character reference. (Elliott Bay Book Company, 7 pm, free.) RICH SMITH

Robin DiAngelo: 'White Fragility'

People of color tend to speak regularly and freely about the pernicious nature of racism because they deal with its stresses on a daily basis. Recent headlines remind us that black people in particular can't nap in common areas, drive around in cars, or barbecue in the park without someone calling the cops on them. But white people, as UW professor Robin DiAngelo argues in *White Fragility*, "live in a social environment that protects and insulates them from race-based stress." This environment has softened them to such a degree that whenever they experience the slightest hint of discrimination—or whenever they have to talk about race at all—they freak out and elect Donald Trump to the presidency. DiAngelo describes this phenomenon with admirable academic rigor, and she proposes good, common-sense suggestions for dealing with it. (Central Library, 7 pm, free.) RICH SMITH

MORE StrangerThingsToDo.com

Short List

Amber Tamblyn: Any Man
Third Place Books Seward Park, Fri June 29, 7 pm, free

Bill Clinton
McCaw Hall, Sat June 30, 7:30 pm, \$45-\$199

Cat Valente: Space Opera
University Book Store, Fri June 29, 7 pm, free

Clarion West Presents: Yoon Ha Lee
University Book Store, Tues July 3, 7 pm, free

Colonizing Mars
Pacific Science Center, Thurs June 21, 7 pm, \$5

Dr. Jordan Peterson
Moore Theatre, Thurs June 21, 7:30 pm, \$33-\$100

Lit Fix 22: Summer Solstice
Vermillion, Thurs June 21, 7-9 pm, \$5

Locus Awards 2018
Best Western Executive Inn, June 22-24, \$65

Michael Isikoff and David Corn: Russian Roulette
University Temple United Methodist Church, Wed June 27, 7 pm, \$30

Rita Bullwinkel with Kim Selling and Elissa Washuta
Third Place Books, Ravenna, Fri June 29, 7 pm, free

Seven Things I've Learned: An Afternoon with Ira Glass
Broadway Center for the Performing Arts, Sun June 24, 3 pm, \$29-\$85

Silent Reading Party
Hotel Sorrento, Wed July 4, 6 pm, free
A Typographic Ramble Around London (With Booze!)
Ada's Technical Books, Tues June 26, 7 pm, free

Early Warnings

CLARION WEST PRESENTS KAREN LORD Central Library, Tues July 10, 7 pm, free

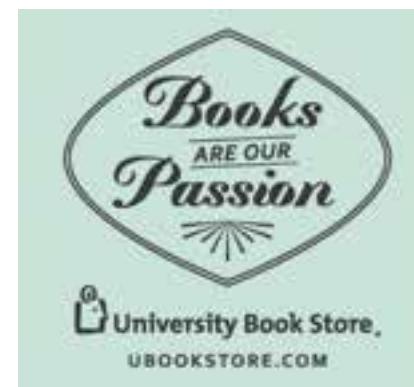
CLARION WEST PRESENTS: KAREN JOY FOWLER Central Library, Tues July 17, 7 pm, free

ANGELA GARBES Third Place Books Seward Park, Wed July 18, 7 pm, free

The Elliott Bay Book Company

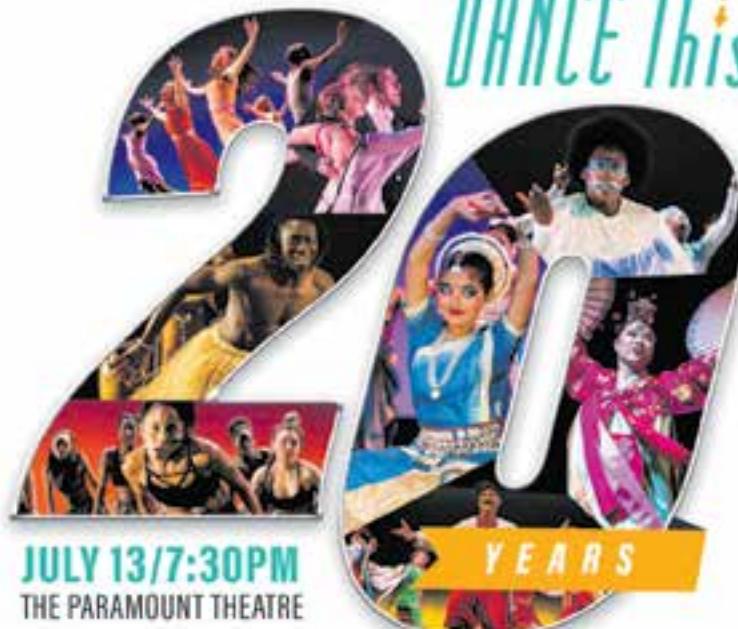
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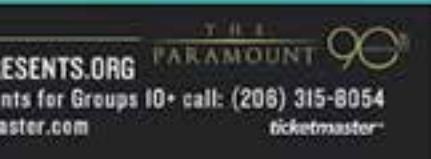
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DJ BRET LAW • DJ NITTY GRITTY • DJ RICKI LEIGH • DJ REECE'S PIECES



THINGS TO DO → Music

The Cure vs. the Smiths

It's time to settle this once and for all.

BY SEAN NELSON

The Sunset is holding a cover night dedicated to settling one of rock music's eternal rivalries: The Smiths versus the Cure. The night's lineup features members of the bands Season of Strangers, Temple Canyon, Seaside Tryst, Furniture Girls, Hannah Racecar, and more.

First of all, the answer is the Smiths, obviously. Though as with the Beatles versus the Stones, Blur versus Oasis, Sabbath versus Zeppelin, and other such contests, it's

not a binary. Loving one in no way precludes loving the other.

Still, it is true that a strong preference for one or the other tends to tell you something about a person. It's impossible to say what exactly, but when someone tells you they love the Cure, it's always like, "Right, of course you do."

Likewise with Smiths fans, who are now engaged in a constant struggle to retroactively protect their intense connection to the unequalled wit and sensitivity of Morrissey's lyrics against the reactionary media brute their author has become.

It's a bit like astrology: total bullshit, except for how uncannily accurate it tends to be.

So what is this show doing here during Pride month?



LOVATTO

Neither group bears much obvious relation to the stereotypical sound of today's queer music culture (though Smiths songs and iconography were often flagrant, if coy, declarations of gay desire). The queer association makes more sense in the context of the 1980s, when coming out was a much more dangerous

proposition, and when the reflected outsiderness both bands embodied was a magnet and a shelter for queer and straights alike, forging a valuable common ground for differently marginalized subcultures.

As Anwen Crawford wrote about the Cure in the *New Yorker*, "The devotion they attract

has made them easy to dismiss as the quintessential band of adolescent woe, Pied Pipers for the world's ever-replenishing supply of tearful suburban teenagers."

The adolescent woe and tearfulness may be universal experiences, but they were also coded signifiers for people who were forced to live secret lives.

This sentiment was made more explicit by the writer Patrik Sandberg in *Vice*: "As a gay, goth adolescent in the American suburbs," he wrote, "furious, skeptical, paranoid, isolated—I was drawn to Robert Smith's unfathomable majesty. He was almost like an imaginary friend."

You need only watch 10 seconds of Morrissey prancing around the stage of *Top of the Pops* with gladioli springing from the back pocket of his jeans in 1983 to imagine how un-imaginary his friendship looked.

The fact that Robert Smith and Morrissey have publicly hated each other for 35 years adds an interesting wrinkle to the rivalry. But regardless of one's preference, the real test will be seeing how Seattle bands grapple with the deceptive complexity of the songs.

They may not change any minds, but if they can come to grips with the layers of Johnny Marr's guitar wizardry, or replicate the dense textures of Robert Smith's pedal board, and rescue the music from the arid hell of karaoke arrangements, everyone will be a winner. ■

Sparkling and Mysterious

GAYEXP is a party for all the coolest intersectional queers.

BY SOPHIA STEPHENS

For anybody who doesn't quite fit in with the glittery promenade of white, skinny, half-naked queers on the streets at Pride, what else is there? Sometimes Kylie Minogue just doesn't cut it. No offense, Kylie. There has been many a stride of pride (as I like to call any departure from a one-night stand) where "Get Outta My Way" most definitely fueled the giddy journey back home.

But we need a diversity of idols, and Seattle's music scene delivers.

You probably already know about KEXP, the indie music station. But you may not have heard of GAYEXP, a party that emphasizes

people of color, women, and other intersectional queers making damn good music—this year featuring performances by SassyBlack, Sashay, and Guayaba.

Guayaba is one of the performers I'm most excited to see. In their track "Basura Negra," Guayaba (aka Olivia Hatfield) raps: "I promise that I'm honest, and I promise I'm sincere, and I'm fucked up in the head and I am fat and I am queer, and I am poor and black and may even be ugly, but I'm here."

Like plenty of others, I'm done with being left behind. If you're wondering where I'll be this Pride, I'll be shaking my full, dimension-

al, intersectional booty to this lineup that's hotter than being stuck outside at Pride with no sunscreen on.

Recently I immersed myself in the universe of SassyBlack's newest release, *Sumthin Special*—a galactic, sparkling, and mysterious album that is most definitely out of Becky's league—and discovered it is a space that I don't want to leave anytime soon. Catherine Harris-White's vocals are yet to be added to *Sumthin Special*, but for a sneak peek/listen of what to expect, check out the sensuous "Passion Paradise" from 2017's *New Black Swing* or the playful declarations of love (and boundaries) in "New Boo" from 2016's *No More Weak Dates*, all fueled by SassyBlack's Afrofuturistic beats.

I'm decent at holding my alcohol, but Sashay's furiously paced and equally fueled lyr-

ics might make me spill a drop or two of my mixed vodka cocktail (which are offered at this party, and this thirsty bitch thanks you) while head-banging. *Kate Moss Un-Break My Heart* is an album for the undeniably queer, frustratedly horny, and righteously pissed.

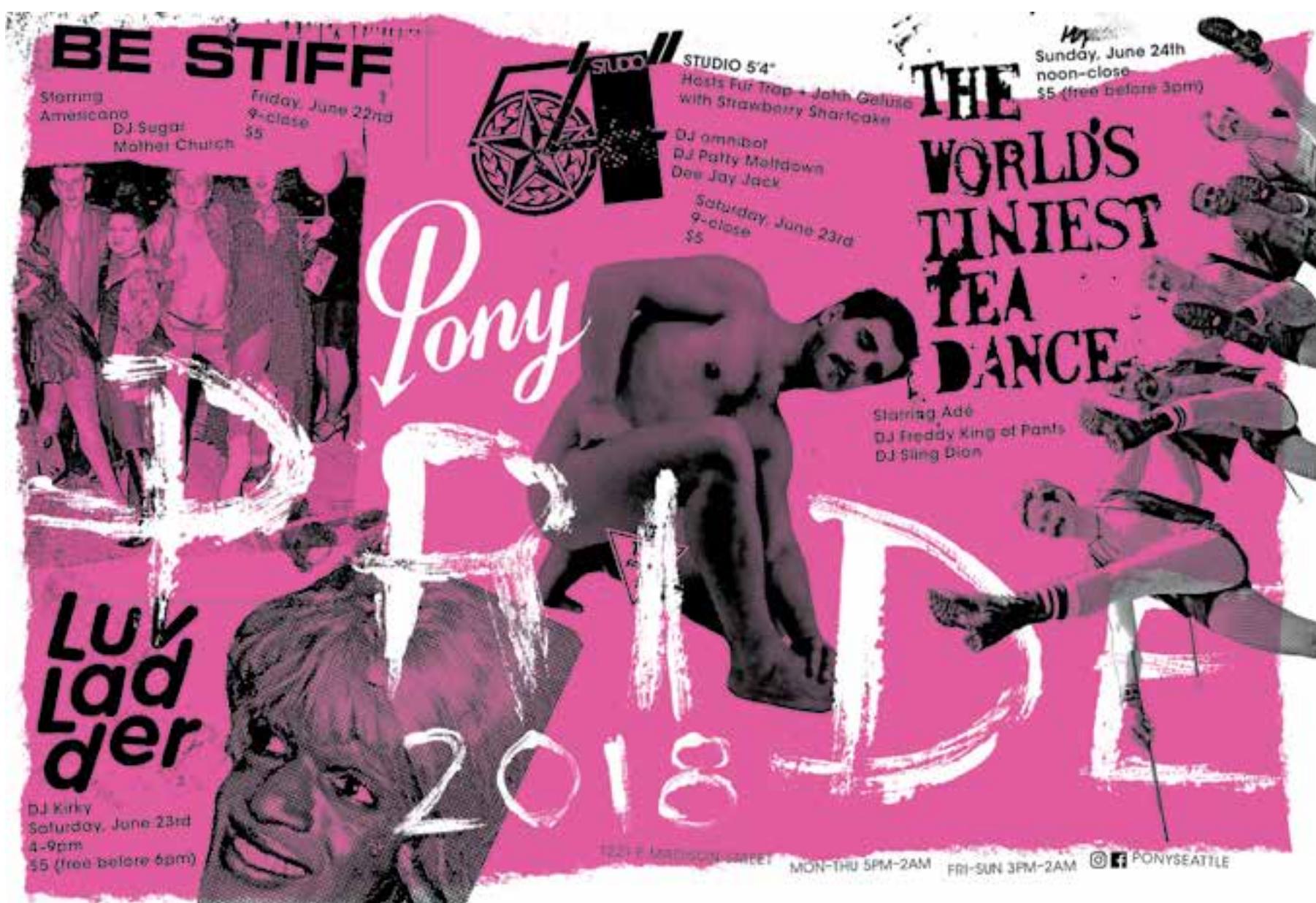
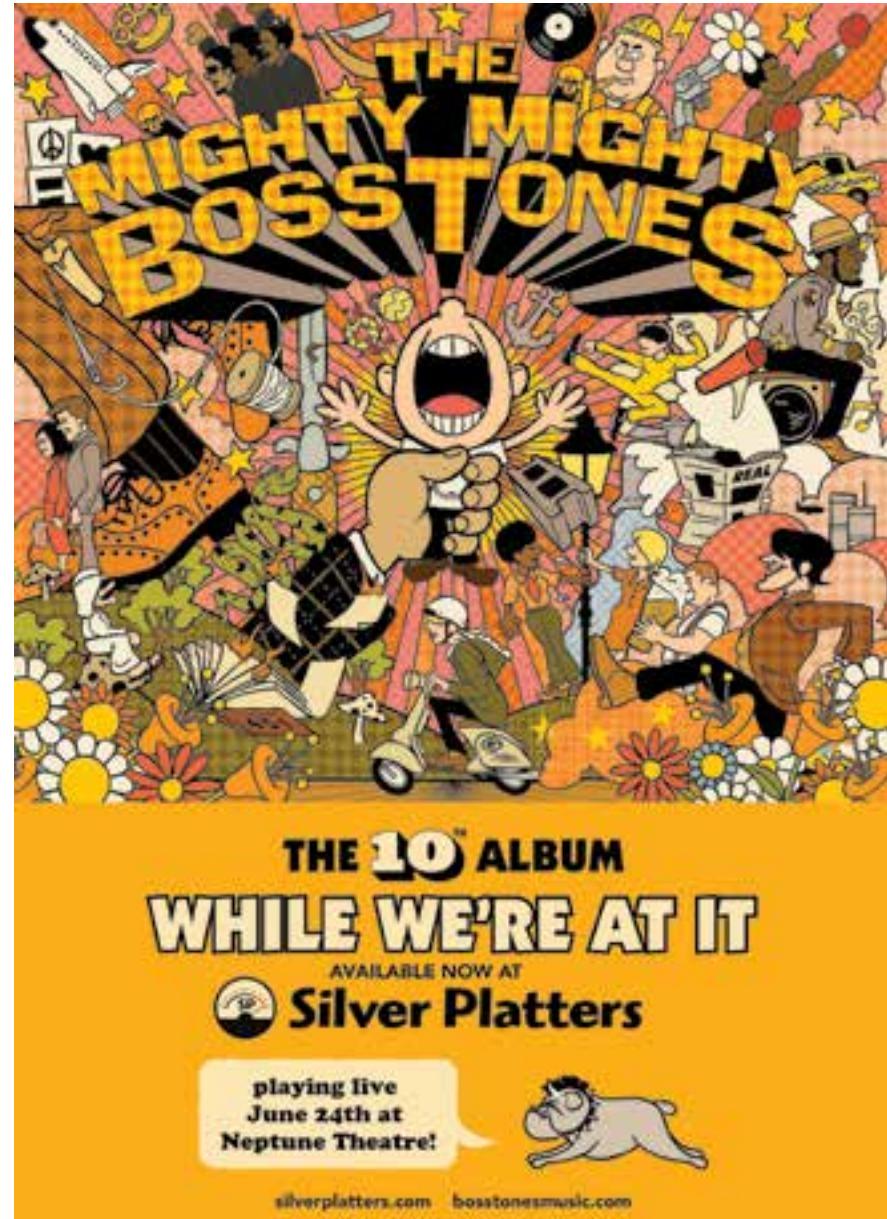
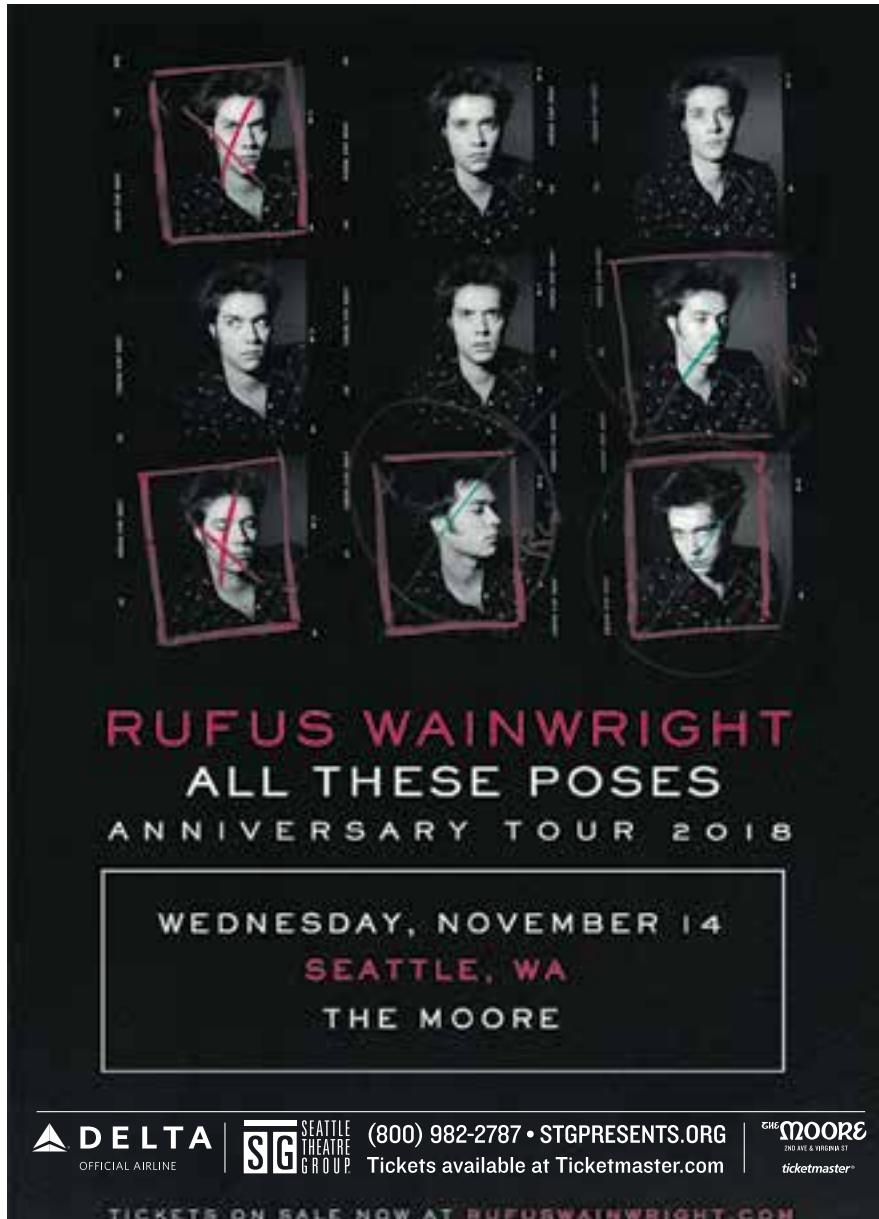
Holy shit, that's me. Sashay's here to affirm angry queers like us with their own vignettes of real-life heartbreaks based in the city. Listen to "America's Next Top Bottom" and "Gaysted" for a raucous experience equivalent to (as their Bandcamp says) "an old prom dress: loud, proud, and bursting at the seams."



KEXP PRESENTS GAYEXP

Sat June 23, KEXP Gathering Space, 5-9 pm, \$10 adv/\$12 DOS, 21+

I'm ready for pure magic here, people, and with DJs Mister Sister and Fishlure, and host Princess Charming, I'm confident this inclusive party is easily one of the hottest celebrations this weekend. ■



THINGS TO DO → Music

Top Picks

THURS JUNE 21

Black Milk with Nat Turner, Hooligoons, B-Boy Fidget, Mr Hi-Def, Webb Wavy, DJ Indica Jones

HIPHOP/RAP Curtis Cross is a producer first and a rapper second. The Detroit MC's beats as Black Milk are things of understated elegance, crisp and clean instrumentals that bear the influence of classic-era boom-bap, but aren't beholden to it. February's *FEVER* features Black Milk's finest production work yet, a graceful live-band rap and neo-soul record that operates with a light touch, rather than late-night-TV house-band theatrics into which many such projects devolve. As a rapper, Cross is more serviceable than spectacular, but there's something to be said for knowing your limits. (*Chop Suey*, 8 pm, \$15/\$20.) **ANDREW GOSPE**

Dirty Projectors, Still Woozy

ROCK/POP Even at the height of their fame (2009, when Solange covered "Stillness Is the Move"), Dirty Projectors were essentially a conduit for Dave Longstreth's overflow of ideas. Now that's explicitly the case. Last year's pointedly self-titled Dirty Projectors album is, conceptually, at least, a conventional breakup record, precipitated by a split from longtime partner and bandmate Amber Coffman. Like before, the music is neurotic art-rock and fidgety R&B, but with lyrics that border on mean-spirited, recounting his and Coffman's relationship in uncomfortable detail. Here's hoping Longstreth's next Dirty Projectors endeavor, out in July, makes less spiteful use of his prodigious talent. (*Crocodile*, 8 pm, all ages, \$30.) **ANDREW GOSPE**

Eilen Jewell, Gus Clark & the Least of His Problems

BLUES/COUNTRY/FOLK Sad, tale-spinning roots-music artist Eilen Jewell tends to brood and sulk in her minor-key-driven brew of folk, blues, honky-tonk, rockabilly, and gospel music. She deals in heartache aptly and more frequently than not—she's issued nine studio LPs and at least two wear their unhappiness on their sleeve (2009's *Sea of Tears*, and last year's *Down Hearted Blues*). But she slides just as easily into noirish, western swing ("Voodoo Working") and vintage country (à la 2010's *Butcher Holler: A Tribute to Loretta Lynn*), crooning it all out in a sleek, sultry drawl that's cool, languid, and so beguiling. (*Tractor Tavern*, 8 pm, \$20.) **LEILANI POLK**

Louis Futon, Guests

ELECTRONIC Louis Futon (aka Tyler Minford) is on the road for the "Fall on Me" tour—and the good thing is, if you do fall, you will have a soft place to land. His newest single of the same name, which features the triumphant vocals of soul singer-songwriter BXRBR, will leave you feeling okay with walking in the rain to get to this show. Featured guest and Seattle-based producer Alex "Samurai Del" Lawrence brings Japanese culture and spirituality to tracks like "Dojos & Sandcastles," but "Cold Hearted Killa" with Mista DC and Cole will get you grooving to your own beat while disavowing the haters. (*Neumos*, 8 pm, all ages, \$13/\$15.) **SOPHIA STEPHENS**

Shopping, French Vanilla, Clarko

ROCK/POP London post-punk trio Shopping were in town two months ago making their constituents cavor to their Go-Gos-enthused dance riffs. Between Rachel Aggs's guitar and socks-only aerobics, Andrew Milk's furious beat-keeping, and Billy Easter's bass lines that are like walking a beast on a leash, Shopping are a band you don't mind—no, eagerly enjoy—seeing again and again. Joined by Los Angeles' French Vanilla, who are just as locomotive and noodly, they'll also put a bounce in any stoic showgoer's stance. (*Clock-Out Lounge*, 9 pm, \$10/\$13.) **ZACH FRIMMEL**

FRI JUNE 22

Everclear, Marcy Playground, Local H, DJ Art Alexakis

ROCK/POP If you got into Everclear during their heyday of the mid to late '90s, you were probably a stepdad with a longboard, or you spent most of your time getting high in your neighbor's Impala behind the Costa Mesa Circle K—or both. They've petered out pretty hard in the ensuing years since heavily circulated singles like "Santa Monica," "Father of Mine," and "I Will Buy You a New Life" ruled the alt-rock-radio airwaves, but Everclear will live on forever in the hearts and minds of scraggly Central Coast kids stuck in the bleak midsummer of their own lives. With respect to their tour partners, the only thing I can really say about Marcy Playground is that "Sex and Candy" still slaps, and it's the only track of theirs that does or ever did. (*Showbox Sodo*, 7 pm, \$29.50/\$35.) **KIM SELLING**

Gin Wigmore

ROCK/POP New Zealand-born, Los Angeles-based Gin Wigmore has gained mild fame in the United States via "Kill of the Night," a song with the same sort of finger-snapping sexy, swishy-strutting jazz-

ish kind of feel as "Fever" (made most famous by Peggy Lee), but more provocative ("I wanna taste the way that you bleed"). She also has a distinctive snotty, high-toned rasp whose commanding and seductive tone lends her pop-blues and folk a sassiness. She arrives in town with a fresh studio LP, *Ivory*, named for her daughter with former *letlive.* member Jason Butler. (*Neptune Theatre*, 8 pm, all ages, \$22/\$24.) **LEILANI POLK**

Primus, Mastodon, JJUUJJUU

EXPERIMENTAL/NOISE Legendary oddballers Primus have been at it for roughly a quarter of a century, hacking away at their mud-on-your-tires carnival punk all the way. The band's new album, *The Desaturating Seven*, a conceptual take on the Italian children's book *The Rainbow Goblins* by Ul de Rico, sounds a little like a slap-bass-reimagined Green Jelly with Mike Patton at the helm, which, to be fair, is what Primus seem to have been shooting for the whole time. Still, Les Claypool and gang take their vision all the way, so prepare for a scene weird enough to fit the concept. (*Marymoor Park*, Redmond, 6 pm, all ages, \$45.) **TODD HAMM**

serpentwithfeet, Katie Gately

ELECTRONIC Baltimore-born Josiah Wise, aka serpentwithfeet, is the modern primitive manifestation of musical impulses that make sense together even if no one's acted on them in exactly the same way. On his full-length debut *Soil*—following collaborations with Haxan Cloak and Björk—the Pentecostal-forged queerness of Sylvester meets the gossamer harmonies of P.M. Dawn's Prince Be and the sexualized spirituality of Prince. It's rich and full, yet as intimate as a prayer. On "Mourning Song," the newly single Wise confesses that he doesn't "want to be small, small sad" even as he grows in strength from song to song, bruised but hardly unbroken. (*Barboza*, 7 pm, \$13/\$15.) **KATHY FENNESSY**

SAT JUNE 23



PAUL NATKIN

Buddy Guy

ROCK/POP At his pinnacle, Buddy Guy's probably the most amazing electric guitarist living. I say "at his pinnacle" because his albums sometimes skew uneven, and live, he tends to take breaks mid-set, turning the spotlight over to sidemen. But when he's on, when he's in the middle of an electric flurry, you hear an invocation, a summoning. Something invisible, formless, comes alive in the fusillades of bent notes. Something lives. Something walks. Guy's worth following and worth shelling out for, on even the chance that some summoning might happen. (*Moore Theatre*, 8 pm, all ages, \$37-\$57.) **ANDREW HAMLIN**

Girl Trouble, Head, the Shaken Growlers

ROCK/POP Tacoma's Girl Trouble—one of the last standing, proper PacNW garage-rock bands—are now frugging, swimming, and/or monkeying into their 35th year. HOLY MOSES. Time sure flies when you're doing time in Tacoma! Also on for tonight's Trouble bubble are Seattle's favorite punks, Head, and solid rock and rollers the Shaken Growlers. By the way, I highly recommend a visit to Girl Trouble's wonderful web page; it's an amazing scroll



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THINGS TO DO → Music

Peach Kelli Pop

Mon June 25 at Vera Project



GINA NEGRINI

back to web design circa 1998: wig-out.com. (*The Funhouse*, 9 pm, \$8/\$10.) **MIKE NIPPER**

Lloyd Cole

ROCK/POP I never forgave Lloyd Cole for that silly and offensive "She's a Girl and I'm a Man," complete with that thing with one leg he did all over the video. Thankfully, he's done plenty to redeem himself both before and after: "Forest Fire" comes in on organ drone to tell a scary story, while "Mr. Malcontent" switches to burbly electronics to sketch a man who wouldn't be comfortable even if he hadn't been born. Cole's soulful, innovative in arrangements, prone to moody whispering, and probably still malcontent. Just leave the leg on the floor, where it belongs. (*Triple Door*, 8 pm, all ages, \$20-\$28.) **ANDREW HAMLIN**

Post Animal, Slow Pulp

ROCK/POP Youngish Chicago quintet Post Animal play easily digestible psych-rock about as well as anyone else doing it these days. Their songs have relatively interesting dynamics, memorable hooks, and production values that translate well to outdoor festival scenarios and clubs with capacities over 1,000. Based on the evidence of their solid 2018 album, *When I Think of You in a Castle*, Post Animal could, with a few breaks, find themselves opening for Tame Impala—or at least King Gizzard & the Lizard Wizard—by year's end. (*Barboza*, 7 pm, \$12/\$14.) **DAVE SEGAL**

Tissue, Great Spiders

ROCK/POP Consisting of local power couple Gabi Page-Fort (former saxophonist/vocalist with Stickers, now playing guitar) and Dean Whitmore (drummer/vocalist with Unnatural Helpers), Tissue write songs that blend both groups' stylistic traits—clamor and tunefulness playfully tussling with each other. But on their new album, *A Pick of Twins with Matching Dogs*, Tissue tilt more toward Stickers' side of things, deploying unusual dynamics, torqued rhythms, and Fort-Page's deep, wry, and swooping vocals to articulate a brooding, art-rock worldview. The 12 songs on *Matching Dogs* lightly allude to the Fall, Helium, Areski-Brigitte Fontaine, and Salem 66—all bands that take the serpentine route less traveled to reach interesting destinations. (*Spin Cycle*, 7 pm, all ages, free.) **DAVE SEGAL**

Hipp-E, Subset, Pezzner, Tokita

DJ For the last 20 years, West Coast DJ/producer Hipp-E (aka Eric Galavis) has been causing house-music heads and asses to bump, grind, sway, and sweat under the stars and in warehouses and swank clubs worldwide. His tracks typically encompass uplifting samples of soul-diva singing, fundamentally funky rhythms, generous psychedelic tone warpage, and an aura of endless good times and nonstop motion. They're ideal for the sort of hedonistic Saturday night afterhours parties in which Monkey Loft specializes. (*Monkey Loft*, 10 pm-4 am, \$15/\$20.) **DAVE SEGAL**

JUNE 23-24

Michael Franti & Spearhead, John Butler Trio

ROCK/POP I once did an interview with Michael Franti shortly after his appendix burst. He spoke from his hospital bed, and despite his ailment, he was just as bright, upbeat, and optimistic as his music implied. The dreadlocked, barefoot vegan delivers life-affirming messages of love, hope, peace, and friendship against a synthesis of hiphop, funk, reggae, world-beat, folk, and rock. Franti has a whole "Stay Human" philosophy—it's the name of his 2001 studio album, as well as a new doc released earlier this year about several regular people he met in his travels who are trying to improve the world. (He's called it "a 90-minute commercial for optimism.") The musician has also dropping an album of songs inspired by the film (*Stay Human 2*), and you'll likely hear some fresh tracks on this tour with his band Spearhead, alongside treasured favorites. (*Chateau Ste. Michelle*, Woodinville, 6 pm, \$79.) **LEILANI POLK**

SUN JUNE 24

Michael Rault, Advertisement

ROCK/POP It's rare for a Daptone Records-affiliated label to dabble with rock musicians, so eyebrows rose and ears pricked up when Michael Rault's *It's a New Day Tonight* came breezing through my headphones. Instead of throwback soul, Canadian guitarist/vocalist Rault plays a laid-back strain of slightly psychedelic, subtly funky

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**WEDNESDAY:
HIGH PULP**



THINGS TO DO → *Music*

rock that sounds like it should've been dwelling at #189 in the charts circa 1972. The production on *It's a New Day Tonight* diametrically opposes many modern rock records' zeal for compression; mercifully, it refuses to compete in the Loudness Wars™. This sage decision unlocks a spaciousness in Rault's winsome songs that allows them to luxuriously spread their wings, claw your heart, and fly away with it to a more peaceful plane of existence. (*Crocodile*, 8 pm, all ages, \$10.) **DAVE SEGAL**

ZZK Records Tour

WORLD/LATIN Curious about what's percolating in the Latin underground music scene, from Buenos Aires to Seattle? This bill has the answer, with Argentinean producer King Coya bringing his Andean dub stylings, self-described "folklore for the dance floor," to Barboza. Putting local alt-cumbia darlings Terror/Cactus on the undercard was a brilliant booking choice, proving that even in the far Northwest we are clued in to what's happening in the bubbling music scenes of the Southern Hemisphere. (Barboza, 8 p.m., \$12/15)

Southern Hemis.

MON JUNE 25

Peach Kelli Pop

ROCK/POP | Allie Hanson heads Peach Kelli Pop, a Canadian-American band that boasts a slew of garage-rock, saccharine attitude, and a whole lotta fun. Hailing from Ottawa, Peach Kelli Pop are on their way to a venue near you for the “Gentle Leader” tour, which will transform your night into a celebration of girlhood, no matter what age you are, thankfully. I’m 24 and still need my Sailor Moon and Hello Kitty, which Peach Kelli Pop get, but they also understand the feeling of wanting to cut up the little shits who won’t let you enjoy the nice things we have left in this world: “It’s my best life! Hello Kitty Knife!” (*Vera Project*, 7:30 pm, all ages, \$10) **SOPHIA STEPHENS**

Protoje & the Indiggnation, Mista Chief & Rising Buffalo Tribe, Lior Ben-Hur & Sol Tévé!

FUNK/REGGAE When Jamaican roots reggae revival singer Protoje rolled through Nectar Lounge two years ago, every yardie in a 200-mile radius packed the sold-out joint. A larger venue should provide more breathing room for Protoje's spellbinding lyricism that mixes social-realist commentary on contemporary Kingston with the best of reggae's swagger. Backing hand the Indigo-



nation pack a punch that singing over prerecorded riddims can't quite match. (Neumos, 8 pm, \$24.)

TUES JUNE 26

The Get Up Kids, the Casket Lottery

ROCK/POP | Before the word could be thrown around like an insult, the Get Up Kids were emo royalty. Hailing from Missouri, they released a standout of the genre with 1999's *Something to Write Home About*. These songs are full of catchy hooks, mid-tempo pop-punk melodies, and earnest, often broken-hearted lyrics. The band officially split in 2005, only to reunite three years later for a handful of reunion shows. With a comeback album and several tours under their belt, it's safe to say the Get Up Kids are back at it for good and not just cashing in on nostalgia. (Neumos, 7:30 pm, all ages, \$25-\$29) **KEVIN DIERS**

Here Lies Man, Lucky Brown & the SGs

ROCK/POP | I can tell I'm gonna dig *Here Lies Man* from the credits-reading get-go: They have two conga players. Granted, the shebang is mostly Marcos Garcia on keys, guitar, bass, and lead vocals, divining the dividing line between consciousness and the dream state, wondering which side is safer, which more necessary. It's all eerie, spacey, and not for consumers of the brown acid. But somebody has to plumb the frontiers. And you can dance (for inspiration) into the bargain. (*Nectar*, 8 pm, \$8/\$12) **ANDREW HAMLIN**

WED, JUNE 27

Brownout, Money Chicha

METAL/PUNK The Laredo, Texas, Latin-funk nonet Brownout are hardly a new proposition—you may know them by their alternative incarnations as Grupo Fantasma and Brown Sabbath—but their sixth album is likely to garner more attention than before. That's because *Fear of a Brown Planet* consists entirely of Public Enemy covers. Granted, these fuzzed-out, organ-fueled instrumentals are more like complete reinventions. A few, like the brass-drenched "Fight the Power" and bass-heavy "By the Time I Get to Arizona," are recognizable versions of the originals, but most are not. All 12 of them, however, are perfectly calibrated to make you move. (*Tractor Tavern, 8 pm, \$20*) **KATHY FFENNESSY**

A black and white photograph of Melissa Etheridge singing into a microphone. She has blonde hair and is wearing a dark, patterned top. The background is dark and out of focus.

The poster features a dark, purple-toned background with a faint, swirling feather pattern. The title 'ELEMENT MUSIC FESTIVAL' is at the top in large, bold, green letters. Below it, 'SNUG LAKE AMPHITHEATRE | BRITISH COLUMBIA, CANADA' is in smaller orange text. The date 'JULY 26 - 29, 2018' is prominently displayed in large, yellow, outlined letters. Below the date, 'THREE NIGHTS OF' is in smaller orange text, followed by 'LOTUS' in large, blue, serif letters. Underneath 'LOTUS', 'MULTIPLE PERFORMANCES BY' is in smaller orange text. The main acts listed are 'KARLDENSON'S TINY UNIVERSE', 'SPAFFORD', 'PARTICLE', 'YAK ATTACK', 'MCTUFF', and '& MORE!' in blue text. At the bottom, 'ARTISTS AT LARGE:' is in orange text, followed by 'JEN HARTSWICK & NATALIE CRESSMAN OF TREY ANASTASIO BAND' and 'JASON HANN OF THE STRING CHEESE INCIDENT' in blue text. The website 'WWW.ELEMENTFESTIVAL.INFO' is at the bottom in large, green, outlined letters.



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JOCK JAMS! SATURDAY 7/14 A THROWBACK POP DANCE PARTY	WYE OAK SUNDAY 7/15 MADELINE KENNEY	CAPITOL HILL BLOCK PARTY 2018 FRIDAY 7/20 - SUNDAY 7/22
PROTOJE & THE INDIGNATION MONDAY 6/25 MISTA CHIEF & RISING BUFFALO TRIBE	YUNG BANS SATURDAY 8/4	THE CAVE SINGERS FRIDAY 8/10
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SERA CAHOONE THURSDAY 8/23	SALES SATURDAY 8/25 NO VACATION	THE PRESSETS MONDAY 9/24
CHIEF KEEF WEDNESDAY 9/26 & THURSDAY 9/27	THE MIDNIGHT FRIDAY 9/28	OH SEES SATURDAY 10/6 & SUNDAY 10/7

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THINGS TO DO → Music



Post Animal

Sat June 23 at Barboza

POONEH GHANA

The Horrors, Dust Moth

ROCK/POP At the risk of being reductive, the Horrors have grown from a band trying to sound like Joy Division to one that wants to sound like the Cure (or maybe even Duran Duran) over the course of 13 years. The group's ragged early material vaulted them into the UK music spotlight, and what's followed has been a gradual softening and smoothing of their sound. The Horrors' recent work is mannered and a bit bloodless—more like a collection of impeccable influences than a band with a well-defined musical perspective—but if you're into big-stage new wave done well, this is it. (Neumos, 8 pm, \$17/\$19.) **ANDREW GOSPE**

Immersion

ELECTRONIC What does Colin Newman do in his off hours from Wire, one of the greatest rock bands ever? Among other things, he helms Immersion with Malka Spigel (also of Minimal Compact). The duo have carved out an interesting catalog over the last quarter century, making ambient, IDM, and techno that sounds little like their main groups. However, the latest Immersion album, *Sleepless*, finds them folding in more rock elements—mainly Newman's plangent guitar, touching melodies, and the mantric, motorik grooves on "MS19" and "Propulsoid"—than ever before. And it sounds great. Immersion may never be as important as Wire, but their body of work is strong and intriguing for a "mere" side project. (Barboza, 8 pm, \$15.) **DAVE SEGAL**

Robert Plant & the Sensational Shape Shifters, Lucinda Williams, Seth Lakeman

ROCK/POP Okay, for anyone joining us late, Robert Plant used to sing in Led Zeppelin. Look them up. For the last 38 years, though, he's explored avenues untraveled with Led Zeppelin, notably harmony singing (usually with whichever talented female singer he's shacked up with—Alison Krauss and Patty Griffin, two essential talents in their own rights, took turns). Last year's *Carry Fire* mostly finds Plant without female bolstering, and communing with the eternal through skeletal English folk. Catch him before he becomes a skeleton himself—in tune with the music, naturally. (Marymoor Park, Redmond, 6:30 pm, all ages, \$50-\$200.) **ANDREW HAMLIN**

Shaolin Hunks, the Replicators, the B Sharps, Chris Crusher

METAL/PUNK Ramones, Buzzcocks, and Descendents made great records. But then it was dubbed "pop-punk" and imitators reduced it to something

tidy, saccharine, and plastic. Labels tend to cheapen things. Just look at the bear scene in the gay community. Once a body-positive reaction to unrealistic physical standards, it's now a clique prone to its own superficial measurements of masculinity. But praised be Shaolin Hunks, a husky and hirsute quartet who bury upbeat melodies beneath bloody-cuticle guitars and hollered vocals with the jagged jubilation of the classic proto-pop punks. Bonus points for their "The Guy She Saved" video and its half-naked cast of unassuming curvy men. Hunks, indeed. (*The Kraken Bar & Lounge*, 9 pm, \$7.) **BRIAN COOK**

FRI JUNE 29



Jo Passed

REECE VOYER

Jo Passed, Hoop, Wolcott's Instant Pain Annihilator

ROCK/POP Canada's Jo Passed are a cool group of sweeties on Sub Pop whose music sounds smart and fun without stooping to some kinda "party rock" schlock or (ahem) pop-punk. Y'all, the songs are there; they're super-melodic with an occasional bit of sideways-'70s, angular dual-guitar aesthetic and a LOT of the best parts of '90s indie-pop/rock, plus a bit of shoegazer atmosphere—the singer bruh is even a classic Gibson SG sling head. Yeah, so they've got a LOT of kickass distilled into their jams. (Barboza, 7 pm, \$10/\$12.) **MIKE NIPPER**

SAT JUNE 30

Industrial Revelation, High Pulp, JusMoni

JAZZ Industrial Revelation's brand of jazz isn't a brand, but a fully dimensional experience. Honoring the roots of jazz as a black American art form through their contemporary discography, Industrial Revelation offer a touch of the cosmic that is grounded by Ahamefule J. Oluo's lyrical trumpeting. Accompanying act High Pulp's infusion of soul-based hip hop, R&B, and funk cannot be missed, and make sure to check out the 10-member group's "Basement Sessions" on their YouTube channel. JusMoni, whose lush vocals on tracks like "Cookies" and "Second Best," with

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Saturday 6/23
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SLOCAN RAMBLERS
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91.3 KBCS PRESENTS
FRAZEY FORD
CAITLIN SHERMAN
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MONEY CHICA
9PM \$20

Friday 6/29
DJ INDICA JONES & WANZ PRESENT
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+ SECRET GUESTS
9PM \$9/\$13

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KEXP PRESENTS
MIDDLE KIDS
DUNCAN FELLOWS
HONCHO PONCHO
9PM \$15

Monday 7/2
ROOTS ROCK + BLUES
LARKIN POE
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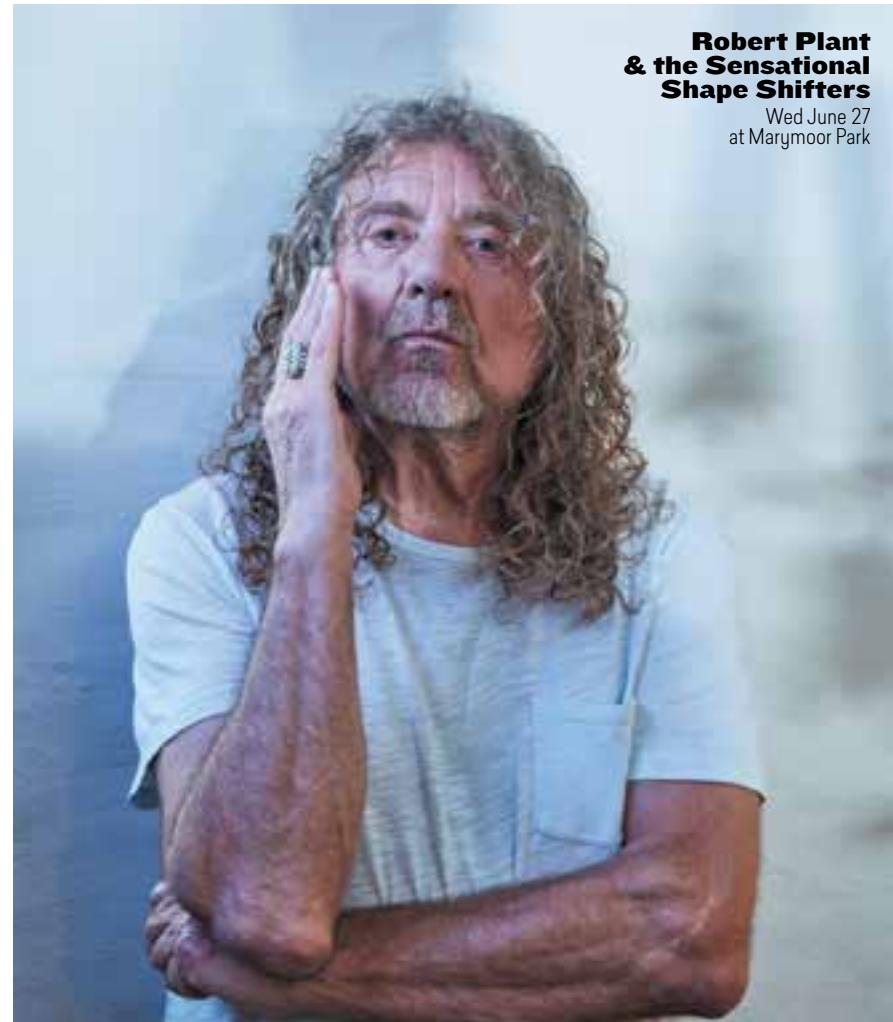
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THINGS TO DO → Music

Robert Plant & the Sensational Shape Shifters
Wed June 27
at Marymoor Park



MADS PERCH

beats by producer Atomikdog on April's Sweet to Me, completes this must-see lineup of local acts. (Nectar, 8 pm, \$10/\$15.) **SOPHIA STEPHENS**

TUES JULY 3

Weedeater, Zeke, Sierra

EXPERIMENTAL/NOISE For 23 years, the number one musical export of the aptly named Cape Fear, North Carolina has been the ridiculously fun Weedeater. The power trio, led by bassist and absolute madman Dave "Dixie" Collins, are currently on tour celebrating the 10th anniversary of their seminal album *God Luck and Good Speed*. They're performing that sludge-metal masterpiece in its entirety, even their crackerjack cover of Lynyrd Skynyrd's "Gimme Back My Bullets." Joining their redneck rodeo is Seattle's own Zeke, who just released their first album in over 15 years. Expect a very inebriated, very jubilant crowd praising the dark lord and passing the ammunition. (Crocodile, 7:30 pm, all ages, \$20.) **JOSEPH SCHAFER**

MORE StrangerThingsToDo.com

Short List

Alpha Blondy Neptune Theatre, Fri June 29, 9 pm, \$35-\$44	The Decemberists, M. Ward Paramount Theatre, Thurs June 21, 8 pm, all ages, \$40-\$100	Kenny "Babyface" Edmonds Emerald Queen Casino, Fri June 22, 8:30 pm, \$35/\$40	Nipsey Hussle The Showbox, Fri June 29, 9 pm, all ages, \$35/\$40
Arlo Guthrie Skagit Valley Casino Resort, June 22-23, 8 pm, \$75	Dua Lipa, Guests WaMu Theater, Mon July 2, 8 pm, all ages, \$32	Kings of Leon, Local Natives Gorge Amphitheatre, Fri June 22, 7 pm, all ages, \$22-\$86	The Paramount 90th Anniversary Celebration: The People's Theatre Paramount Theatre, Sat June 23, 8 pm, all ages, (sold out)
Bread & Butter, Guayaba, Trick Candles Sunset Tavern, Fri June 29, 9 pm, \$10	Frankie Valli and the Four Seasons Tulalip Resort Casino, Sat June 23, 8 pm, \$65-\$105	Middle Kids, Duncan Fellows, Honcho Poncho Tractor Tavern, Sat June 30, 9 pm, \$15	Spanish Harlem Orchestra Jazz Alley, June 21-24, \$35
Brent Amaker & the Rodeo, Spesh, Research, DJ Steve Davis Crocodile, Fri June 22, 8 pm, \$15	I Love the '90s Tour Marymoor Park, Sat June 30, 6 pm, all ages, \$55-\$90	Vance Joy Marymoor Park, Sun July 1, 7 pm, all ages, \$45/\$50 (sold out)	Negative Gemini, George Clanton Kremwerk, Wed June 27, 8 pm, \$10
Buckethead The Showbox, Sun June 24, 8 pm, all ages, \$25/\$30	Indigo Girls Woodland Park Zoo North Meadow, Sun June 24, 6 pm, all ages, \$40 (sold out)	The Vera Project Presents Elysian Brewing's Search Party Seattle Center, Sat June 30, 2 pm, \$35/\$40	

THINGS TO DO → Music

Early Warnings

DEAN WEEN GROUP *Neumos*, Fri July 6, 8 pm, \$27

LOGIC, NF *White River Amphitheatre*, Fri July 13, 7 pm, \$25-\$70+

MELISSA ETHERIDGE, LEANN RIMES *Tulalip Resort Casino*, Sat July 14, 8 pm, \$70-\$115

PENTATONIX *White River Amphitheatre*, Sat July 14, 8 pm, \$25-\$130+

KING PRINCESS *Crocodile*, Wed July 18, 8 pm, \$15

SLEEPING WITH SIRENS, THE ROCKET SUMMER, KULICK *The Showbox*, Thurs Aug 2, 7:30 pm, \$25/\$27

BETWEEN THE BURIED AND ME, BORN OF OSIRIS, VEIL OF MAYA,ERRA, THE AGONY SCENE *Showbox Soda*, Tues Aug 7, 2:30 pm, \$33/\$40

YELAWOLF, WAYLON & WILLIE, STRUGGLE JENNINGS, JELLY ROLL *The Showbox*, Fri Aug 17, 9 pm, \$26/\$30

AN EVENING WITH GOV'T MULE *Moore Theatre*, Thurs Sept 6, 8 pm, \$24/\$37

POP2K NIGHT: O-TOWN, #ALL4DORAS *Crocodile*, Sat Sept 8, 8 pm, \$20

FLORENCE + THE MACHINE, ST. VINCENT, LIZZO *KeyArena*, Mon Sept 10, 7 pm, \$36-\$96

BIG THIEF, IJI *Neptune Theatre*, Fri Sept 21, 9 pm, \$17/\$19

CHELSEA WOLFE, RUSSIAN CIRCLES *The Showbox*, Tues Sept 25, 8:30 pm, \$25/\$30

JAPANESE BREAKFAST, OUGHT *Neptune Theatre*, Tues Sept 25, 8 pm, \$16/\$19

AGNES OBEL *The Showbox*, Sat Sept 29, 8:30 pm, \$30

I'M WITH HER: SARA WATKINS, SARAH JAROSZ, AOIFE O'DONOVAN *Moore Theatre*, Sat Sept 29, 8 pm, \$28-\$33

DAWES *The Showbox*, Mon Oct 1, 8 pm, \$30/\$33

ALKALINE TRIO, TOGETHER PANGEA *Showbox Soda*, Tues Oct 9, 7 pm, \$25/\$29

SHINEDOWN, GODSMACK, ASKING ALEXANDRIA *Angel of the Winds Arena*, Wed Oct 10, 7 pm, \$40-\$75

THE SCORE, THE ORPHAN THE POET *Barboza*, Fri Oct 12, 7 pm, \$13/\$15

HOZIER *Paramount Theatre*, Thurs Oct 18, 8 pm, \$26/\$41

KING KHAN & THE SHRINES, GABRIELLA COHEN *Clock-Out Lounge*, Sat Oct 20, 9 pm, \$20/\$25

4AD WELCOMES TUNE-YARDS + U.S. GIRLS *Neptune Theatre*, Tues Oct 23, 8 pm, \$28/\$34

SOB X RBE, QUANDO RONDO *The Showbox*, Sat Oct 27, 8 pm, \$25/\$30

TRIVIUM, AVATAR *Showbox Soda*, Mon Oct 29, 7:30 pm, \$25/\$30

FIDLAR, DILLY DALLY *Showbox Soda*, Tues Oct 30, 8 pm, \$25/\$27

MITSKI, JESSICA LEA MAYFIELD *Showbox Soda*, Wed Oct 31, 8 pm, \$25

PASSENGER *The Showbox*, Wed Oct 31, 9 pm, \$32/\$35

TYLER CHILDERS *Neptune Theatre*, Sat Nov 3, 8 pm, \$21/\$24

THRICE *Showbox Soda*, Sun Nov 4, 7 pm, \$27-\$32

ERIC HUTCHINSON & THE BELIEVERS *Neumos*, Tues Nov 6, 8 pm, \$19/\$22

TROYE SIVAN, KIM PETRAS, CARLIE HANSON *Paramount Theatre*, Wed Nov 7, 7:30 pm, \$33-\$60+

LILY ALLEN *The Showbox*, Thurs Nov 8, 8:30 pm, \$35/\$40

KODALINE *Neptune Theatre*, Tues Nov 20, 8 pm, \$28/\$31

PEDRO THE LION *Neumos*, Fri Nov 23, 8 pm, \$22/\$25

NEKO CASE, DESTROYER *Paramount Theatre*, Thurs Nov 29, 8 pm, \$33-\$41

VNV NATION, DE/VISION, HOLYGRAM *Neptune Theatre*, Fri Dec 7, 7:30 pm, \$31/\$36

DWEZIL ZAPPA *Neptune Theatre*, Fri Dec 14, 8 pm, \$39-\$64

BOB SEGER & THE SILVER BULLET BAND *Tacoma Dome*, Sat Feb 9, 8 pm

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THINGS TO DO → Music



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LASER DOME AT PACIFIC SCIENCE CENTER Laser Shins, 7:30 pm, \$14
LASER DOME AT PACIFIC SCIENCE CENTER Laser Mastodon, 10:30 pm, \$14
SUBSTATION Asva, Power Skeleton, Anatolia's Finest, 8 pm
SUNSET TAVERN Hobosexual, Guests, 9 pm, \$10
TRACTOR TAVERN The Dusty '45s, Miller Campbell, Abbigale Smith, 9 pm, \$15

Thurs 6/21

LIVE MUSIC

BARBOZA Quiet Slang, 8 pm, \$15

CENTRAL SALOON The Landmarks, Peoyote Ugly, Shark Legs, 8:30 pm, \$8

CONOR BYRNE Lizzie Weber, Andrea von Kampen, Arthur James, 8 pm, \$8

THE FUNHOUSE The Mendenhall Experiment, Guests, 8:30 pm, \$8/\$10

▲ GALLERY 1412 War Hippy, Forrest Friends, Sleepwalkers Local, Sundowner Band, god-tease, Ergoeg, 8 pm

HIGHLINE Gloam, Drawn And Quartered, Blood Atonement, Cerna Krev, 6-9 pm, \$13

LUCKY LIQUOR Greenriver Thrillers, Githyanki, Grindylow, Aurora Bridge, 9 pm, \$6

NECTAR Freddie McGregor & the Big Ship Band, The Lambsbread, 8 pm, \$22.50

NEPTUNE THEATRE CHON, 7 pm, \$18.50

SKYLARK CAFE & CLUB Bud Weather, The High Council, Pixie Pirates, 8 pm, \$8

SUNSET TAVERN The Cosmic Shuffle, Holidae House, Guests, 8 pm, \$10

VICTORY LOUNGE Grey Waves, Callow, Levator, 8 pm, \$8

EGAN'S BALLARD JAM HOUSE Songs From The Great White North: A Canuck Cabaret with the Ward Trio, 9 pm

EL CORAZON Pantheon Roccoco, Guests, 8 pm, \$35-\$50

FREMONT ABBEY Rock for Refuge: A Benefit Concert for Refugee Women's Alliance, 7-11 pm, \$20-\$50

HIGH DIVE Patisse, Stich in Time, 9 pm, \$8/\$12

HIGHWAY 99 Portland's Flying Guitar Circus, 8 pm, \$18-\$28

THE KRAKEN BAR & LOUNGE Kids On Fire, Ol Doris, Riva Rebels, 9 pm, \$7

LO-FI Mamma's Birthday Bash with Hotels, Fabulous Downey Bros, Brown Calculus, Dark Smith, 9 pm, \$10/\$12

LUCKY LIQUOR The Evanstones, Western Spyders, Waves of Rust, 9 pm, \$7

Q NIGHTCLUB Field Trip 025: Sacha Robotti, 9 pm-2 am, \$13

SUBSTATION Family Night, 9 pm-2 am, free

TIMBRE ROOM Day Drag: Pride Patio Party Series, 5-8 pm, free

NEUMOS Swagger Like Us: TT the Artist, Uniiqu3, Toyah B, davOnakesbeats, Jibbz, Kelly Lovemonster, 9 pm, \$20/\$25

RENDEZVOUS 3 Chords & the Truth Trio, 6:30 pm, \$10

▲ THE SHOWBOX Fortunate Youth, Sol Seed, 7:30 pm, \$26

▲ TRIPLE DOOR Nels Cline & Scott Amendola Are Stretch Woven, 7:30 pm, \$25/\$28

★ SKAGIT VALLEY CASINO RESORT Arlo Guthrie, 8 pm, \$75

SPECIAL EVENTS

LASER DOME AT PACIFIC SCIENCE CENTER Laser Shins, 7:30 pm, \$14

LASER DOME AT PACIFIC SCIENCE CENTER Laser Mastodon, 10:30 pm, \$14

SUBSTATION Asva, Power Skeleton, Anatolia's Finest, 8 pm

SUNSET TAVERN Hobosexual, Guests, 9 pm, \$10

TRACTOR TAVERN The Dusty '45s, Miller Campbell, Abbigale Smith, 9 pm, \$15

▲ TRIPLE DOOR Dave Barnes, 8 pm, \$20-\$28

● VERA PROJECT Bane's World, Michael Seyer, Inner Wave, 8 pm, \$10

VICTORY LOUNGE Gnash, Mellow, Fuzz Mutt, Tucker, 8:30 pm, \$5/\$8

W SEATTLE Megan Larson and Friends, free

W SEATTLE Pride Weekend: Butt Dial, 6-8 pm, free

CLASSICAL/OPERA

★ ● BENAROYA HALL S. MARK TAPER FOUNDATION

AUDITORIUM Copland Untuxed, 7 pm, \$13-\$46

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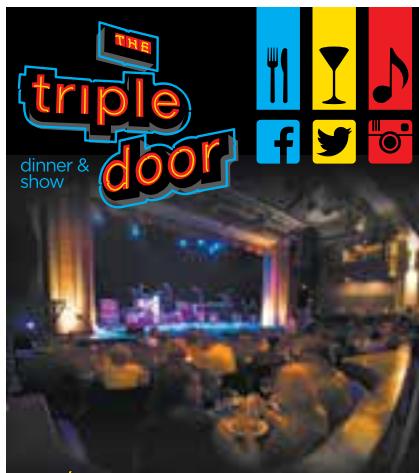
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AUDITORIUM Copland Untuxed, 7 pm, \$13-\$46

CLASSICAL/OPERA



WED/JUNE 20 • 7:30PM

gogo penguin

THU/JUNE 21 • 7:30PM

**nels cline & scott amendola
are stretch woven**

FRI/JUNE 22 • 8PM

dave barnes

SAT/JUNE 23 • 8PM - AN EVENING WITH

lloyd cole

SUN/JUNE 24 • 7:30PM

casey abrams

MON/JUNE 25 • 7:30PM

the empty pockets

TUE/JUNE 26 • 7:30PM

kittel & co. whorls tour

WED/JUNE 27 • 7:30PM

malina moye - cd release

THU/JUNE 28 • 7:30PM & FRI/JUNE 29 • 8PM

shawn colvin**w/ heather maloney**

SAT/JUNE 30 • 8PM

plunge music festival**with walking papers,
the high children, trio abaraka
& 12 foot breed**

SUN/JULY 1 • 7:30PM

**john mceuen &
the string wizards**

TUE/JULY 3 • 7:30PM

JAZZ IN THE CITY PRESENTS

**kevin toney 3 featuring
dominique toney and guests**

THU/JULY 5 - SUN/JULY 8 • TIMES VARY

KITTEEN AND LOU PRESENT

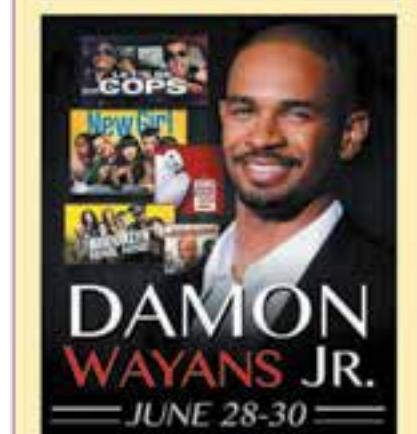
camptacular!

next • 7/10 pascuala ilabaca y fauna
 • 7/11 andre feriante and the bohemian entourage • 7/12 mama tits is "big & loud"
 • 7/13 kiki valera & special guests "la serenata cubana" • 7/14 joey jewell's tribute to sinatra at the sands • 7/15 lowlands / march to may • 7/16 david ramirez: bootleg tour w/ matt wright • 7/17 - 19 shawn mullins w/ max gomez • 7/20 bebel gilberto • 7/21 & 22 jd souther w/ lizzie webber • 7/25 dayramir gonzalez • 7/26 burlap to cashmere w/ jill cohn • 7/27 bradford loomis • 7/28 heart by heart • 7/29 gary hoey

MQ STAGE & LOUNGE
 LIVE MUSIC NIGHTLY
 HAPPY HOUR DAILY
 NEVER A COVER 21+

• 6/20 @ 5pm rory van james • 6/21 @ 5pm michel navedo @ 9pm mark hurwitz and gin creek • 6/22 @ 5pm the djangomatics @ 9pm daniel rapport trio • 6/23 @ 9pm roberta donnay & the prohibition mob band • 6/24 @ 7pm seattle pride: sick womxn & queers show • 6/25 @ 5pm strummindog • 6/26 @ 5pm frank kohl trio • 6/27 @ 5pm the side project • 6/28 @ 5pm mochima @ 8:30pm sing low, indigo • 6/29 @ 5pm victor horky & his silk road swing @ 9pm afrocop • 6/30 @ 6pm plunge music festival (mq stage) w/ 12 foot breed w/ paul filinson @ 9pm ian hughes quartet • 7/1 @ 7pm brian nova jazz jam • 7/2 @ 5pm monday swing! • 7/4 closed for the holiday

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Experience our outdoor Friday night parties featuring high energy, national tribute and cover bands that are sure to keep you on your feet all night long. Bring your friends, grab some drinks and enjoy the sweet sounds of summer on Friday nights.

COUNT'S 77
 from Counting Cars
 on the History Channel
 Friday, July 27
 8:00 PM

WANTED
 tribute to Bon Jovi
 Friday, August 17
 8:00 PM

THE CALAMITY JANES
 Friday, August 24
 8:00 PM

HELL'S BELLES
 Friday, August 31
 8:00 PM

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HULA BEES • SCOTT YODER • BRACKETS
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DJ MIKE STEVE • BOOM DANCE • DANCEPOWERED**



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6.20 Wednesday (Reggae)

COCOA TEA

The Step By Step Band, ZJ Redman & Y2K Sound

6.21 Thursday (Reggae)

FREDDIE MCGREGOR

The Big Ship Band, The Lambsbread

6.21 Thursday (Hip-Hop)

BLACK MILK (AT CHOP SUEY)

Nat Turner Band, Hooligans, B-boy Fidget, Mr Hi-Def, Webb Wavy, DJ Indica Jones

6.22 Friday (Reggae/Jam)

**GIANT PANDA GUERILLA
DUB SQUAD (NO COVER!)**

Swindler

6.23 Saturday (Latin/Reggae)

OZOMATLI (SOLD OUT)

Diego's Umbrella, DJ SolidSound

6.28 Thursday (Rock/Americana)

GRANT FARM

The Hasslers, The Mighty Dreadful

7.1 Sunday (Reggae)

ARISE ROOTS

For Peace Band, Perfect By Tomorrow

7.3 Tuesday (Bollywood Dance Party)

JAI HO! PARTY

Red, White and Bollywood

7.5 Thursday (Hip-Hop)

BLUEPRINT

Diveyede, GUNSGODSGHOSTS, Sammy Warm Hands, hERON, DJ AV



6.22 Friday (Latin/Ska)

**PANTEÓN ROCOCÓ
(AT EL CORAZON)**

Special Guests



6.26 Tuesday (Afrobeat/Rock)

**HERE LIES MAN (FEAT.
MEMBERS OF ANTIBALAS)**

Lucky Brown & The SGs



6.29 Friday (Electronic)

NEON INDIAN (DJ SET)

Cuff Lynx, Zoolab



6.30 Saturday (Jazz/Funk)

**INDUSTRIAL
REVELATION**

High Pulp (album release), Jusmoni



7.6 Friday (Funk Party)

**"FUNK 'N CRAWFISH"
FEAT. TUBALUBA**

The Rad Trads, plus a Crawfish Boil by Where Ya At Matt!



7.12 Thursday (World)

HUUN HUUR TU

Yaima, DJ Darek Mazzone

EVERY MONDAY: MOJAM

- 7.7 SLUM VILLAGE
- 7.8 24HRS
- 7.13 YAK ATTACK + BIDDADAT
- 7.14 TROUT STEAK REVIVAL
- 7.17 KATCHAFIRE
- 7.19 THE DUSTBOWL REVIVAL
- 7.20 GAGA VS MADONNA
- 7.21 HOLLIE COOK
- 7.22 DEMRICK
- 7.26 AKAEBEKA
- 7.27 RAGING FYAH
- 7.29 ONE DROP
- 8.2 LOWDOWN BRASS BAND
- 8.4 TALIB KWELI
- 8.7 BIG SAM'S FUNKY NATION
- 8.8 DAKHBRAKHA
- 8.9 NOVALIMA+CHANCA
- VIA CIRCUITO
- 8.10 SERGEY 'CHIZH'
CHIGRAKOV
- 8.16 EOTO
- 8.19 ROB SWIFT & MISTA
SINISTA
- 8.23 SPYN RESET
- 8.24 SCOTT LAW & ROSS
JAMES' COSMIC TWANG
- 8.25 PRINCE VS MICHAEL
- 8.27 SAMANTHA FISH
- 8.29 BLACK UHURU
- 8.31-9.1 JERRY GARCIA
CELEBRATION
- 9.29 PETTY THIEF + THE NEIL
YOUNGS

HIGHLINE

WEEKLY ON MONDAYS:
FUCK YEAH BINGO
7-9PM

Wednesday June 20
BLOOD HANDSOME
Darien Shields
Offwhite
9PM \$10-\$12

Thursday June 21
GLOAM
Drawn and Quartered
Blood Atonement
Cerna Krev
9PM \$13

Sunday June 24
WILL HAVEN
Heiress
Into The Storm
Old Iron
8PM \$13-\$16

Monday June 25
SANGRE DE MUERDAGO
Latona Odola
Witch Bottle
9PM \$12-\$14

Tuesday June 26
MEDEJIN
Spiner
Hourglasses
9PM \$12

Thursday June 28
KRALLICE
Wayfarer
Addaura
Voidthrone
9PM \$14-\$16

Friday June 29
LIGHT THIS CITY
Gygax
T-Rox
9PM \$12-\$15

Saturday June 30
SPECTRAL VOICE
Superstition
Mortiferum
Cerebral Rot
8PM \$12-\$14

Thursday July 5
NOX NOVACULA
Twin Tribes
Nostalgist
9PM \$10

Monday July 9
MORTUARY DRAPE
Volahn
Domitian
9PM \$15-\$18

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JULY 12	DARE TO CLAIM THE SKY Storytelling + Music by Sharon Nyree Williams
JULY 19	#1HR2MANUP Theatrical Hip-Hop Chris Anderson w/ special guests Jaz Lund, Jared Squires and DJ Toon Bugatti
JULY 26	THE INVISIBLE VEGAN Hosted by Hip Hop Is Green Film screening + Q&A with filmmaker Jasmine Leyva and Founder of Hip Hop is Green, Keith Tucker
AUG. 2	ARTIST WATCH 2018 Hosted by Seattle Sound Music Awards Emceed by KSER 90.7 FM's Mike Check, Featuring Silver Shadow D, Son of Sam, King Rich, DPH, Kierra Shiday
AUG. 9	KHU.ÉEX: THE MAGIC OF NOISE Documentary film by Heartstone Media + Performance and Q&A
AUG. 16	MOONSHINE Cabaret by Imana Gunawan (of AU Collective)

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SPECIAL EVENTS

LASER DOME AT PACIFIC SCIENCE CENTER Laser
Stranger Things, 12:30 pm, \$14
LASER DOME AT PACIFIC SCIENCE CENTER Laser Bruno Mars, 7:30 pm, \$14
LASER DOME AT PACIFIC SCIENCE CENTER Laser SZA: Ctrl, 10:30 pm, \$14
LASER DOME AT PACIFIC SCIENCE CENTER Laser Cardi B: Invasion of Privacy, 12 am, \$14

SAT 6/30**BLUES/COUNTRY/FOLK**

RENDEZVOUS Interstate Threeway: Reggie Garrett, David Drury, and Joel, Katy & Tim, 9 pm

LIVE MUSIC

BARBOZA Bent Knee, Gatherers, 7 pm, \$10/\$12

CLUB SUR UADA, Wolvhammer, The Black Moriah, DTI, 6:30 pm, \$13/\$17

COLUMBIA CITY THEATER Logic Amen, 8 pm, \$20

CROCODILE Screeching Weasel with The Mr. T Experience, 7 pm

HIGH DIVE Eclectic Approach, Cody Beebe & The Crooks, James Redfern, 8 pm, \$8/\$12

HIGHWAY 99 Randy Hansen's Jimi Hendrix Revolution, 8 pm, \$20/\$30

LO-FI The Crocodile Presents: Andy Jenkins, 8 pm, \$12

LUCKY LIQUOR Yoy, Gary Supply, Diced Candy, Juicy Thompson & the Snugle Regime, 9 pm, \$5

RENDEZVOUS Duo Proboscis, 6 pm, \$18/\$20

SKYLARK CAFE & CLUB Star Meets Sea, Racoma, 8 pm, \$8

SLIM'S LAST CHANCE CHILI SHACK AND WATERING HOLE The F-Holes, The Of, The Hard Rocks, Organasm, 9 pm, \$8

SUNSET TAVERN Haux, Henry Jamison, Rosie Carney, 9 pm, \$12

VERA PROJECT Petal, Camp Cope, 7 pm, \$13

CLASSICAL/OPERA

★ BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM Saint-Saëns Symphony No. 3 Organ, \$22-\$12

DJ

REDHOOK BREWLAB KEXP DJ Summer Series at Brewlab, 2-6 pm, free

JAZZ

★ PONCHO CONCERT HALL Earshot Presents: Eric Revis Quartet, 8 pm, \$10-\$20

Mon 7/2**LIVE MUSIC**

CHOP SUEY MRCH, Charlatan, Biblioteca, Silm, 8 pm

THE FUNHOUSE Hard Circus, Death Fetish, The Maxwells, 8:30 pm, \$5/\$7

LUCKY LIQUOR Koi Division, Computer Mom, 8 pm, \$7

SUBSTATION SB the Moor, hERON, Ancient Mariner, Thad Wenatchee, Son the Rhemic, Dex Amora, 8 pm

TRACTOR TAVERN Larkin Poe, Guests, 8 pm, \$20-\$75

VERA PROJECT Petal, Camp Cope, 7 pm, \$13

CLASSICAL/OPERA

★ BENAROYA HALL ILLSLEY BALL NORDSTROM RECITAL HALL 2018 Seattle Chamber Music Society

Summer Festival, 7 pm, 8 pm, \$30-\$564

BENAROYA HALL S. MARK TAPER FOUNDATION AUDITORIUM Mormon Tabernacle Choir and Orchestra at Temple Square, 8 pm, \$48-\$83

★ VARIOUS LOCATIONS Music Under the Stars 2018, 7:30 pm, free

DJ

SUGAR HILL Uppercuts, 9:30 pm, free

JAZZ

★ JAZZ ALLEY Greg Adams and East Bay Soul, 7:30 pm, \$32.50

Tues 7/3**LIVE MUSIC**

THE FUNHOUSE Strawberry Girls, Night Verses, Andres, From the Future, 7-11 pm, \$13/\$15

THE ROYAL ROOM Sonando & Buena Vibra, 8 pm, \$12/\$15

TIMBRE ROOM SeattleSynthwave Presents Indraevi, Jak Syn, Wolftron, FaceXHugger, 8 pm, \$10

TRACTOR TAVERN Weener, Guests, 8 pm, \$10

CLASSICAL/OPERA

BENAROYA HALL Star-Spangled Spectacular, 7:30 pm

DJ

NECTAR Jai Ho! Dance Party: Red, White, & Bollywood, 9 pm, \$10/\$15

RENDEZVOUS New York City Cops, Plastic Polly, 5 pm, \$5

SEAMONSTER LOUNGE Jessie Davis and Lauren Kelly Benson, 9 pm

SKYLARK CAFE & CLUB LDYCP, Bad Saint, Forest Ray, 5 pm, \$5

STUDIO SEVEN Every Mother's Nightmare, Guests, 7:30 pm, \$15/\$18

TRIPLE DOOR John McEuen & The String Wizards, 7:30 pm, \$30-\$38

SUN 7/1**LIVE MUSIC**

CHOP SUEY The Builders and the Butchers, N. Lannon, The Hasslers, 8 pm, \$12

NECTAR Arise Roots, For Peace Band, Perfect By Tomorrow, 8 pm, \$10

RENDEZVOUS New York City Cops, Plastic Polly, 5 pm, \$5

SEAMONSTER LOUNGE Jessie Davis and Lauren Kelly Benson, 9 pm

SKYLARK CAFE & CLUB LDYCP, Bad Saint, Forest Ray, 5 pm, \$5

STUDIO SEVEN Every Mother's Nightmare, Guests, 7:30 pm, \$15/\$18

TRIPLE DOOR John McEuen & The String Wizards, 7:30 pm, \$30-\$38

WED 7/4**LIVE MUSIC**

LUCKY LIQUOR Schroeder Bomb, Zorched Realm, Ghost Alien, FCON, Good Touch, 3 pm, \$7

THINGS TO DO → Film

Atypical Girls

The doc *Here to Be Heard* brings radical punk band the Slits to life.

BY DAVE SEGAL

Fans of British punk-reggae mavericks the Slits, rejoice! A long-overdue documentary about the women-dominated group that created one of the greatest albums ever—1979's *Cut*—is the respectful historical treatment these riot-grrrl precursors deserve.

Made on a tiny budget, *Here to Be Heard: The Story of the Slits* by Bellingham director William E. Badgley uses the scrapbook kept by bassist Tessa Pollitt as its organizing device. The filmmaker shoots the musician, now in her late 50s, leafing through the yellowed clippings from UK music mags to trigger her memories about the Slits' tribulations and triumphs, and as a prompt for archival footage from England's febrile 1970s punk scene, out of which the Slits sprouted like weird flowers that refused to blossom in their prescribed plot of land.

It won't surprise most viewers to learn that the Slits faced rampant sexism and caused widespread confusion as they came up in the

HERE TO BE HEARD: THE STORY OF THE SLITS
dir. William E. Badgley
June 22-24, Northwest Film Forum

male-dominated music business. When the band went on the White Riot tour with the Clash in 1977, the bus driver had to be bribed to let them into the vehicle. During the Slits' early days, a man stabbed charismatic vocalist Ari Up and said, "Here's a slit."

"We had to break down all these barriers in the society we were living in," Pollitt says.

Despite these obstacles and frequent personnel changes, the Slits ascended quickly; their first gig was opening for the Clash and the Buzzcocks—heady company for a fledgling unit. *Here to Be Heard* offers a trove of live



JOHN PEEL SESSIONS

*These riot-grrrl precursors created one of the greatest albums ever—1979's *Cut*.*

footage from the Slits' peak years, capturing how their ramshackle energy was channeled into songs that made up in odd catchiness and skewed rhythmic buoyancy what they lacked in technical proficiency.

Critic Vivien Goldman summarized the Slits' galvanizing effect on crowds and music journalists: "They looked as topsy-turvy as the music sounded. It was a new paradigm for females. They were provocative and outrageous and were having fun. They weren't manufactured. They didn't give a fuck."

Although the Slits proved to be a liberat-

ing force for everyone from Madonna to the riot grrrls to the burgeoning wave of 2010s post-punk artists, they *did* have some men helping them in the wings, including drummers Budgie and Bruce Smith and producer Dennis Bovell. It was the latter who boosted the Slits' quirky rhythmic sensibilities into a stunning hybrid of punk and reggae on the classic *Cut* LP.

Nevertheless, Badgley rightly keeps the focus on the women—Pollitt, Palmolive, Viv Albertine, and the late Ari Up, to whom the film is dedicated—who fostered a radical ap-

proach to songwriting that hasn't lost any of its piquancy over the last four decades. Compare the Slits' version of "I Heard It Through the Grapevine" to other artists who have covered the Motown standard and you will understand how endearingly idiosyncratic these ladies were.

Badgley's scrappy, heartfelt portrait mirrors his subject's DIY aesthetic with a true fanatic's intensity. It may lack polish, but its zeal in telling an important and under-acknowledged story more than compensates for its limitations. ■

Fashion! Politics! Friendship!

The Gospel According to André offers a glimpse into the life of fashion icon André Leon Talley.

BY ELINOR JONES

For the last four decades, André Leon Talley has sat in the front row at the world's most important fashion shows. He may seem an unlikely candidate to become a style icon and tastemaker in a world that's overwhelmingly white and cosmopolitan: Talley is a six-foot-six gay black man from the segregated American South. While no feature-length film could fully capture his big, fascinating life, *The Gospel According*

to André gives us some good glimpses.

I'd mentally linked Talley with the excess of the 1990s supermodel scene and the cold snobbery of *Vogue* editor Anna Wintour. (Talley has worked at *Interview* magazine, *Women's Wear Daily*, *W*, the *New York Times*, and *Vogue*, and been a judge on *America's Next Top Model*, among other fashion endeav-



PHOTO CREDIT: COLIN GRAY PHOTO COURTESY OF MAGNOLIA PICTURES

André Leon Talley, caftan fan.

ors.) While Talley fits in with that crowd—he calls everyone "darling"—he's also caring and generous.

This documentary is bedazzled with fashion stars who have nothing but glowing things to say about him, and also friends of Talley's from high school and college who also have glowing things to say.

It was filmed in the days leading up to, and immediately following, the 2016 presidential election. Alongside Talley, we get to relive our stunned disbelief at the result. There's one crushing scene when he talks about styling for Hillary Clinton's inauguration. Remember optimism?

It turns out in the end that this person—this hugely famous, touchingly influential, superhuman person—is open and warm, and it makes me like Anna Wintour and Mariah Carey more for the simple fact that they're his friends.

Plus there's plenty more in the film besides fashion: It's well worth checking out if you care at all about American history, art, beauty, politics, race, or sexual identity. Or caftans. ■

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TOP GUN

TANK GIRL

The CENTRAL COMEDY SHOW

THE CENTRAL COMEDY SHOW

THINGS TO DO → Film



Top Picks

JUNE 22-25

'The Matrix'

In 2011, economist Yanis Varoufakis posted an essay on his blog titled "The Trouble with Humans: Why is labour special and especially targeted at a time of crisis" that provides an interesting interpretation of the science-fiction classic *The Matrix*. The film's basic plot: In the year 1999, a computer hacker named Neo (Keanu Reeves) learns from a mysterious figure, Morpheus (Laurence Fishburne), that the world he lives in is not real, but a sinister computer simulation designed by machines to keep humans content while farming their bodies for energy. He is also told the year is not 1999, but closer to 2199. After dealing with the shock of this revelation, Neo decides to leave the simulation, enter "the desert of the real" (the real world, which is dark, grim, and gothic), and join the human rebellion against the machines. In Varoufakis's opinion, this film is so close to the way things actually are in our world that it is basically a documentary. (*Central Cinema*, \$5-\$10.) **CHARLES MUDEDE**

TUES JUNE 26



'Mother of George'

Bradford Young, the cinematographer for *Solo: A Star Wars Story* and *Arrival*, really found his vision (a vision that is in *Solo* and *Arrival*) in this film by Nigerian American Andrew Dosunmu. The film stars Danai Gurira and Isaach de Bankolé (both were in *Black Panther*—the former was a general, and the latter had a plate in his lower lip). *Mother of George* is about a very African practice. When a marriage does not produce a baby, the father is blamed and his wife is secretly fucked by his brother or a man on his side of the family. A baby is born. Everyone is happy. And the husband thinks his sperm is made of the right stuff. (*Ark Lodge Cinemas*, 7 pm, \$12.) **CHARLES MUDEDE**

THURS JUNE 21

'Blue Velvet'

David Lynch tore the veil off the myth of Reagan's America with this genuinely disturbing, funny, seedy, perverse, all-the-way-dark masterpiece about a young man (Kyle MacLachlan) who finds a severed ear on a lawn, then more or less climbs inside it to discover the seeds of evil that lurk beneath the perfectly trimmed lawns of his quaint Oregon town—and within himself, too. In a time when everyone seems to be arguing about what America once was and should be again, *Blue Velvet* is an essential reminder of what it is. (*Seattle Art Museum*, 7 pm, \$10.) **SEAN NELSON**

OPENING THURS JUNE 21

'Jurassic World: Fallen Kingdom'

I totally understand why people object to these films and their CGI manipulations, but I am helpless before the allure of plausible dinosaurs wreaking havoc on humans. I thought the original Spielberg ones were killer. I thought the Joe Johnston third sequel was killer. I thought the reboot *Jurassic World* was killer. And I think this new one, again starring Chris Pratt and Bryce Dallas Howard, both of whom I can usually live without, looks, guess what: killer. I love films with dinosaurs chasing and killing people. (*Wide release*.) **SEAN NELSON**

JUNE 22-28

'Izzy Gets the Fuck Across Town'

In terms of tone and texture, this film would have been right at home in the low-budget American independent film explosion of the early 1990s. The plot is simple: Mackenzie Davis plays a young, broke musician with a huge chip on her shoulder who has to make it across LA without money or a car to try to ruin a party celebrating the engagement of her ex-boyfriend to her ex-best friend. Along the way, she has tragicomic encounters with friends who are sick of her shitty, self-involved attitude, and other odd denizens of what used to be called slacker culture. It all may sound familiar, but the performances (especially Davis, but also Lakeith Stanfield, Alia Shawkat, Annie Potts!!!, and others) are startling. Best of all: A scene in which the tormented estrangement of Davis and her sister (the magnificent Carrie Coon) plays out entirely in their eye contact as they play and sing Heavens to Betsy's "Axemen" as an acoustic duet. Scenes like that are what movies are for. (*Grand Illusion*, \$9.) **SEAN NELSON**

THINGS TO DO → Film



Top Gun

June 29–July 3 at Central Cinema

JUNE 29–JULY 3

'Tank Girl'

Tank Girl hit theaters when I was 15, and I fell in instant love. It had everything an angsty '90s-era teen could want in a film: a postapocalyptic future setting; a kickass antiheroine with a righteous 'do (Lori Petty, bleached blonde and shaved), a mutant kangaroo boyfriend (Ice-T in solid special-effects makeup), a jet-flying BFF (Naomi Watts), and crew of genetically modified super-soldiers; and a plot that pits them all against an oppressive corporation with a nefarious leader (Malcolm McDowell). And the soundtrack, goddamn was it ever good, with cuts by Björk, L7, Hole, Portishead, Belly, and Veruca Salt, among others. Add an Iggy Pop cameo, an unconventional storytelling style, and a unique stylized look, and you've got a comic-book movie unlike any that came out back then, or the many that have followed in the more than two decades since its release. (*Central Cinema*, \$5–\$10.) **CHRISTOPHER FRIZZELLE**

'Top Gun'

If you were a boy in the 1980s, the way you found out if you were gay was by watching *Top Gun*. Even if you could never admit it, you watched that movie and you knew. You knew from the way

Tom Cruise's jaw muscles moved. You knew from watching the locker-room scenes or the beach volleyball parts. You knew because your crush kept changing: first Maverick, then Iceman, then Slider, then Goose. The fact that no one in the movie talks about gayness? That's the biggest tell of all. Plus, did you know that Cruise's love interest, Kelly McGillis, turned out to be a lesbian? (*Central Cinema*, \$5–\$10.) **CHRISTOPHER FRIZZELLE**

JUNE 29–JULY 5

'A Hard Day's Night'

The consummate rock 'n' roll movie about the consummate rock 'n' roll band. Richard Lester invented a language for combining what was then still a new musical form with a visual medium that was already undergoing a massive reinvention. The result is shockingly fresh more than 50 years later: four beautiful young men running around London, being simultaneously cool and silly, saying hilarious lines, and playing some of their best songs—which are, need it be said, some of the best songs. If you haven't seen it, you should. If you have, you should see it again. (*Ark Lodge Cinemas*, \$12.) **SEAN NELSON**

MORE StrangerThingsToDo.com

Short List

The Avengers: Infinity War

Wide release

Best of SIFF

SIFF Cinema Uptown, through June 21

Cold Water

Grand Illusion, June 29–July 5, \$9

Deadpool 2

Wide release

Everything Else

Northwest Film Forum, June 30–July 1, \$12

Hereditary

Various locations

Incredibles 2

Wide release

The Last Suit

SIFF Cinema Egyptian, opening Fri June 29, \$11/\$14

Let the Sunshine In

SIFF Film Center, opening Fri June 29, \$11/\$14

Mary Shelley

Grand Illusion, through June 21, \$9

Shriek! 'The Birds'

Grand Illusion, through June 21, \$9

Mountain

SIFF Cinema Egyptian, \$11/\$14, through June 28

Nancy

SIFF Cinema Uptown, June 22–28, \$11/\$14

Ocean's 8

Wide release

Seattle Outdoor Cinema

South Lake Union Discovery Center, Third Sat, free, through Aug 18

Seattle Taiwanese

American Festival

Various locations, June 29–July 1, \$12

The Workers Cup

Naked City Brewery & Taphouse, Sun July 1, 7 pm, \$10

Sicario: Day of the Soldado

Wide release, opening Fri June 29

Solo: A Star Wars Story

Wide release

Under the Silver Lake

SIFF Cinema Egyptian, June 29–July 5, \$11/\$14

West Side Story

Varsity Theatre & West Seattle Admiral, Wed June 27, 7 pm, \$13

Willy Wonka and the Chocolate Factory

Central Cinema, June 22–26, \$5–\$10

The Workers Cup

Grand Illusion, June 24–26, \$9

Early Warnings

ANT-MAN AND THE WASP Wide release, opening Fri July 6

SORRY TO BOTHER YOU Wide release, opening Fri July 6

CZECH THAT FILM SIFF Film Center, July 6–8

DON'T WORRY, HE WON'T GET FAR ON FOOT SIFF Cinema Uptown & AMC Seattle 10, opening Fri July 20

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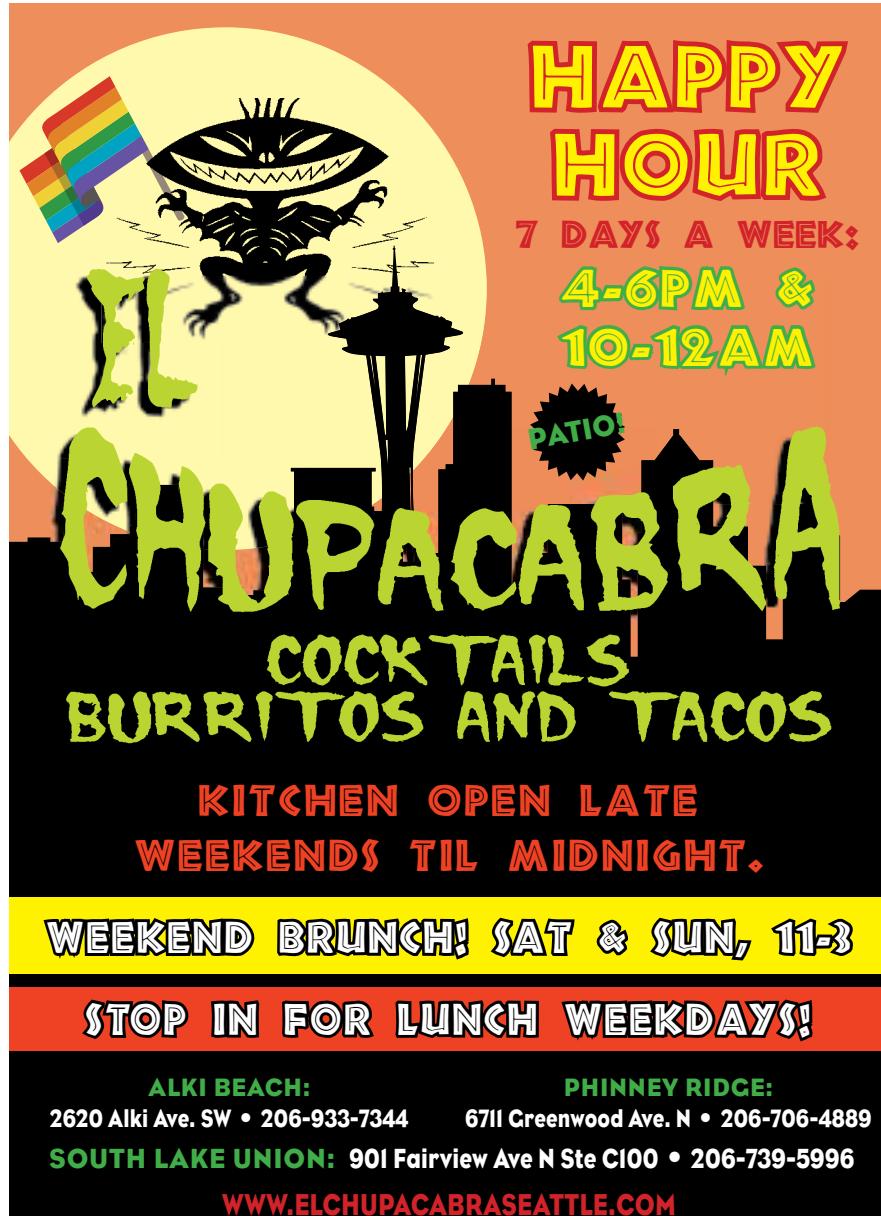
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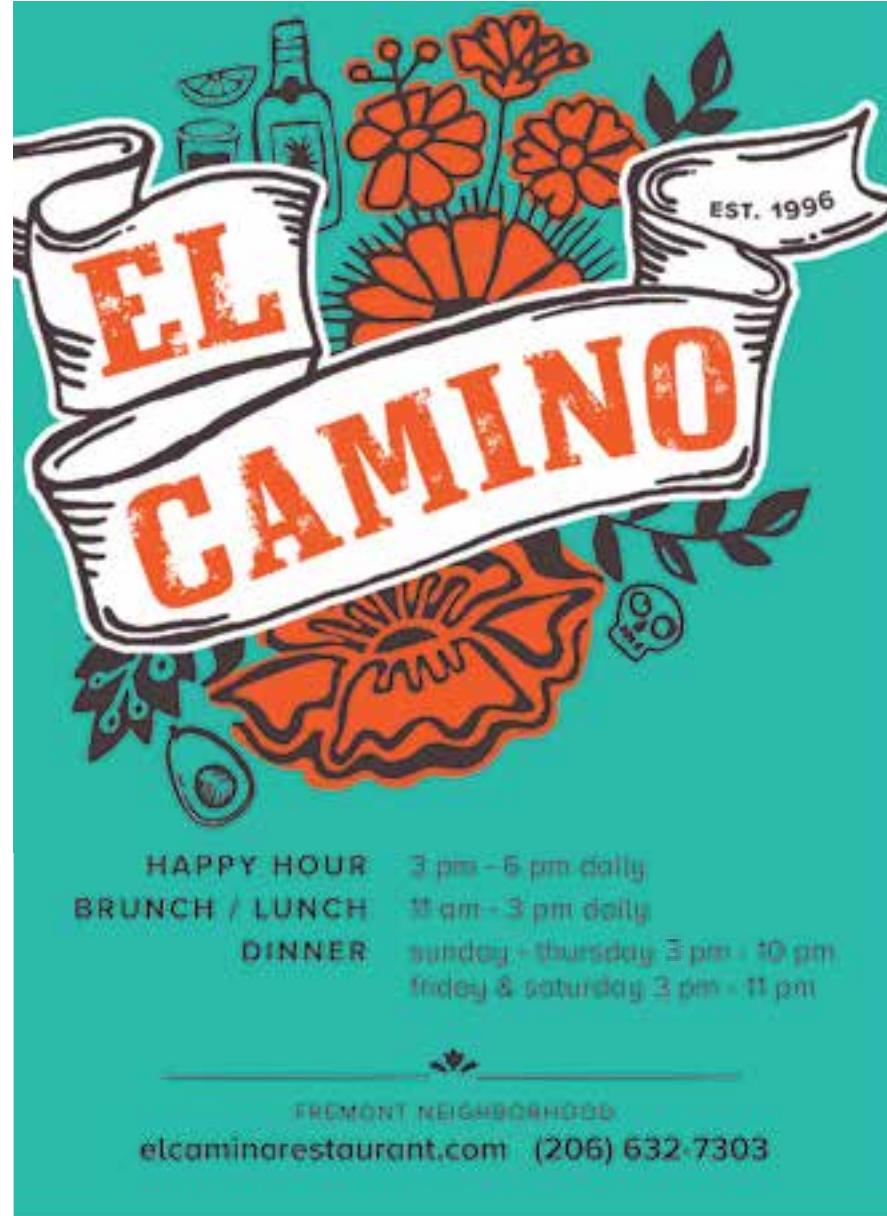
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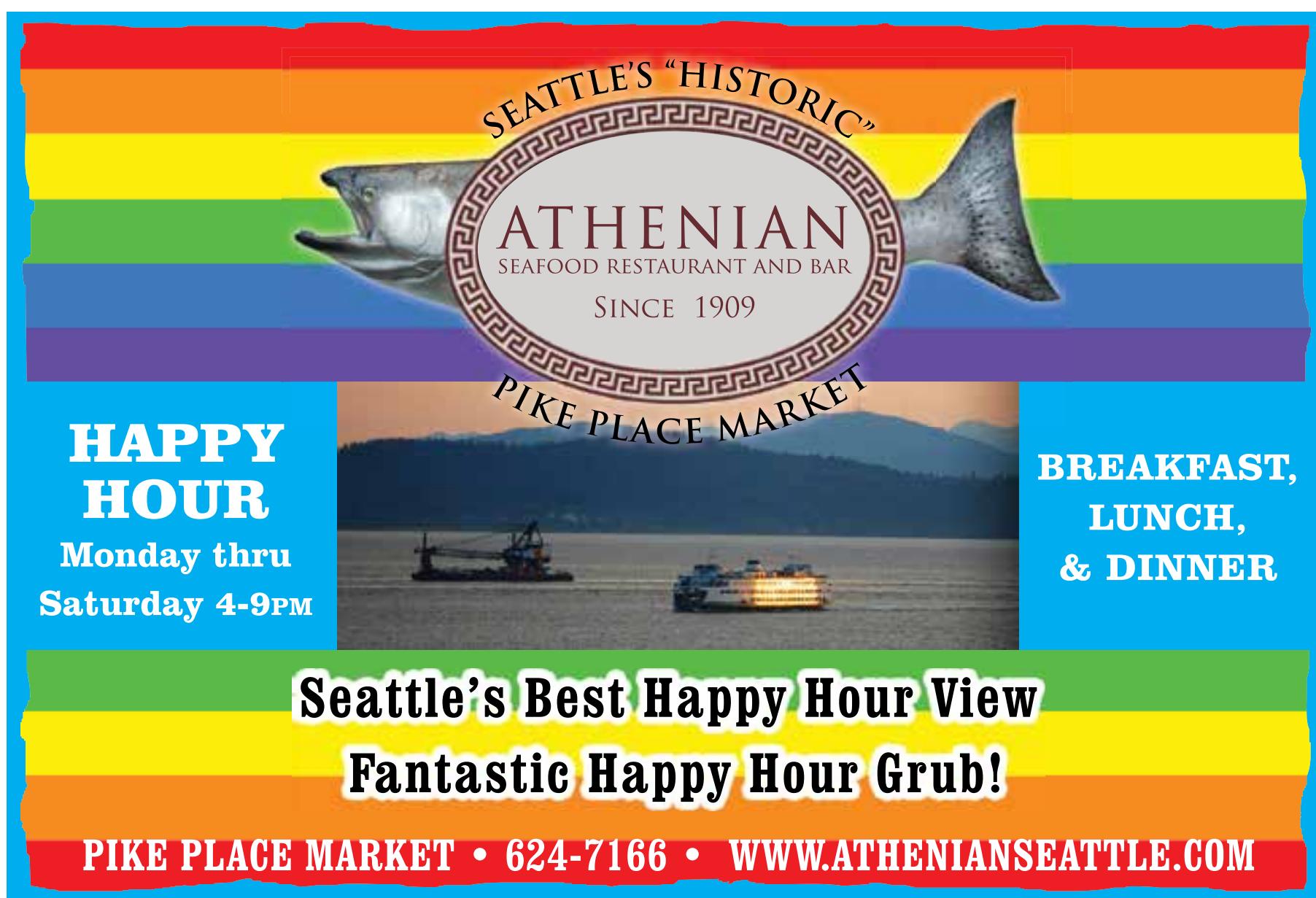
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THINGS TO DO → Food & Drink

Dynasty Room Is Sexy as Hell

The old lounge has reopened as a pop-up craft cocktail bar.

BY LEILANI POLK



AUSTIN DAY

Dynasty Room brings something unique to the International District bar scene.

last fall, the International District's iconic Four Seas Restaurant and its cocktail lounge, Dynasty Room, closed to make way for the construction of a seven-story building. But the demo date was TBD, and the building would have stood empty for a while had its owners not found a temporary tenant. I-Miun Liu, owner of Oasis Tea Zone and Eastern Cafe, had been looking for a place in the ID to kick-start his next venture. "The stars were definitely aligned," Liu said in an interview with *The Stranger*.

On April 1, after two months of DIY-ing the build-out with help from Michael Chu (formerly of Ba Bar, who was brought on as bar manager), Liu opened the new Dynasty Room, a pop-up craft cocktail bar that maintains the soul of the original while showcasing Asian culture in a new light and bringing something unique to the ID bar scene.



ARIANNA FISHER

DYNASTY ROOM

714 S King St, 206-682-0297

Interior design artists Electric Coffin fused existing structural and design elements (like the intricate antique Chinese wood carving mounted on the bar's distinctive red wall) with modern Eastern influences. They added ornamental accents, custom art pieces and wallpaper (black with white graphics of liquor bottles), and round

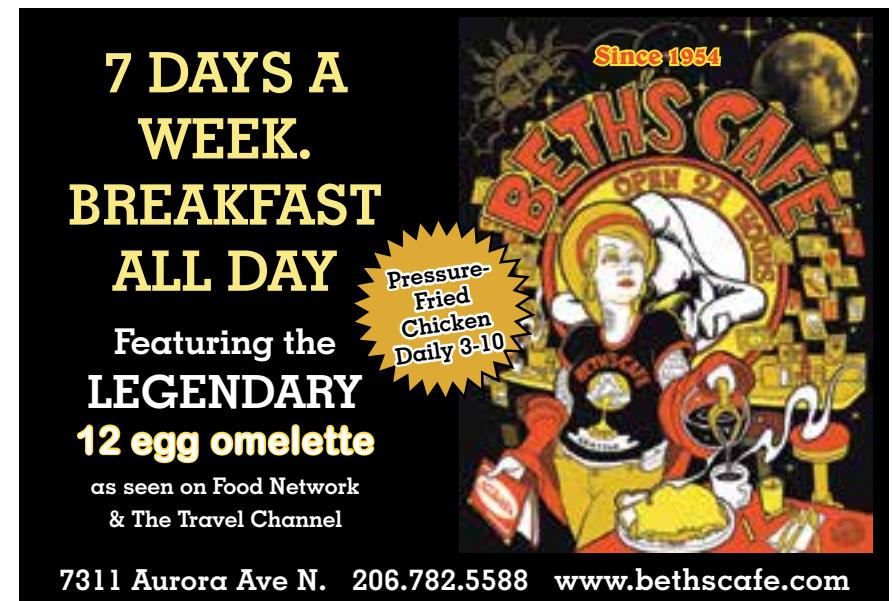
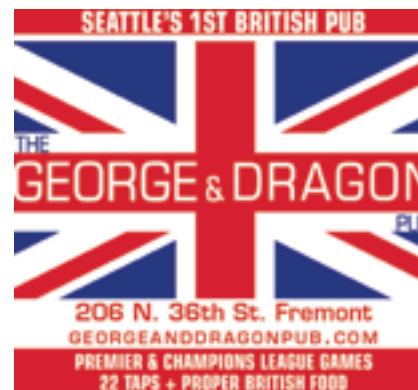
paper lanterns that cast a pleasant glow on screen-printed tabletops.

The overall effect is warm, cozy, and chic, with a speakeasy feel. Their most striking creation is constructed entirely out of cardboard: "Wolf Temple," a 10-foot-tall wolf sculpture with a pagoda perched on its back, simultaneously greeting you and luring you into the bar with dramatic aesthetic flair.

Dynasty Room's modest menu offerings recall the Chinese and Korean street food of Liu's youth: deep-fried chicken wings with

a spicy orange dipping sauce; Korean-style barbecue spare ribs; shredded dried squid that is mildly sweet and chewy; bibimbap-reminiscent rice bowls with your choice of protein (like minced pork or popcorn chicken), egg (tea or fried), and veggie (charred shishito peppers and pickled mustard greens included). The rice bowls are the priciest item at \$9.50, small plates run \$4 to \$8, and snacky sides are \$1.50 to \$5. The prices drop a few dollars during the daily 4 to 7 p.m. happy hour.

The seven herbal- and tea-infused house cocktails were repurposed from the Chinese-zodiac-inspired recipes at the forthcoming East Trading Company (which Liu will open in the old Sun Liquor Distillery space later this year). Here, they are

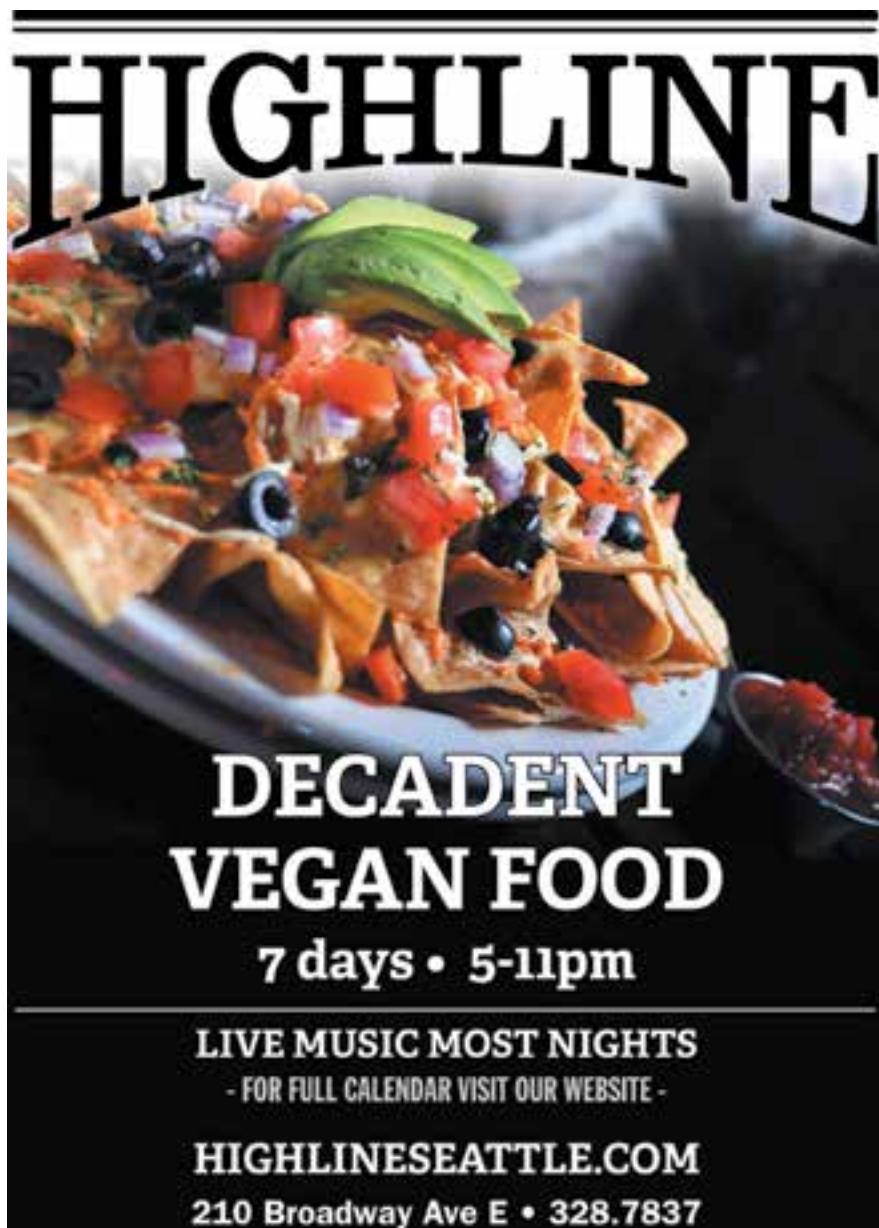




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THINGS TO DO → Food & Drink

christened with their own funky names like Curious George (monkey), which is a smooth mix of gin with star fruit and green apple tonic; Petal Pusher (rabbit), a summery elixir of vodka, lychee rose infused Routin Blanc, lemon juice, ginger syrup, and brut; and That's a Good Boy (dog), an Instagram-ready drink with pink hearts drawn in the egg-white froth on top and an orchid petal garnish.

Liu and Chu want to maximize their impact on the neighborhood in their brief oper-

ating period with community events. Among the plans are parking-lot barbecues to raise funds for local organizations, monthly bartender and artist spotlights, and kung-fu movie nights (complete with projector and popcorn machine).

Dynasty Room will remain open longer than a traditional pop-up—a year, if not two—but its fleeting quality is part of its appeal. "There's some charm in knowing that it's a finite amount of time," Chu said. ■

Top Picks

THURS JUNE 21

Author Talk: 'Booze & Vinyl' by Tenaya and Andre Darlington

Inspired by the vinyl-soundtracked cocktail soirees their parents threw for friends while they were growing up, sibling author team Tenaya and Andre Darlington decided to bring back the listening party. So they wrote *Booze and Vinyl*, a compendium of more than 70 records from the 1950s to today with carefully curated cocktail pairings, ranging from watermelon coolers for the Beach Boys' *Pet Sounds* to a tequila Negroni for Beck's *Odelay*, ideal for solo enjoyment or group listening parties alike. At their Book Larder talk, you'll get to try a cocktail from the book (accompanied by music, of course), and the authors will answer questions and sign copies purchased onsite. (*Book Larder*, 6:30-8 pm, \$25.) JULIANNE BELL

Canlis, of all places. (As it turns out, Shake Shack CEO Randy Garutti is a longtime friend of the Canlis family and was previously the general manager of Canlis.) They'll have those classic burgers and fries, yes, but also unique items like Canlis-inspired Dungeness crab melts and crème brûlée whoopie pies, with the chain's own ShackMeister beer, Charles & Charles rosé, and Jones Soda root beer to wash it all down. Local bands SISTERS, Spirit Award, and the Moondoggies will perform, and guests will be able to play lawn games like cornhole and Connect Four. Attendance is first come, first served, so RSVP and get there early for your only chance to get a taste of the Shack in Seattle before the new location lands. (Canlis, 11 am-3 pm, free.) JULIANNE BELL



COURTESY OF SHAKE SHACK

SAT JUNE 23

Shake Shack x Canlis Pop-Up

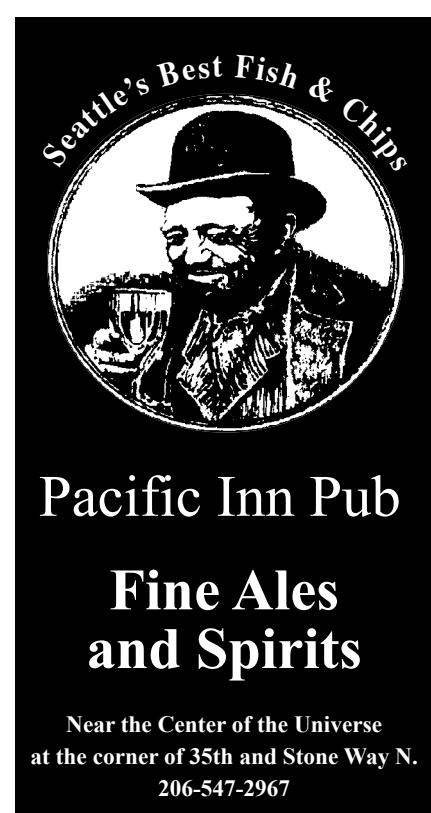
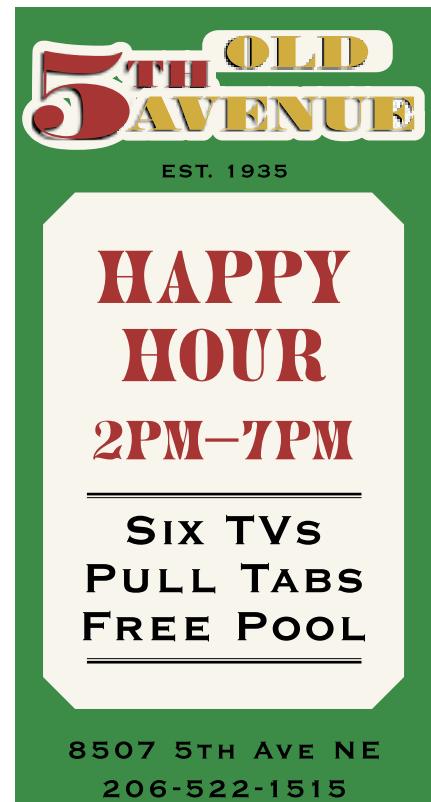
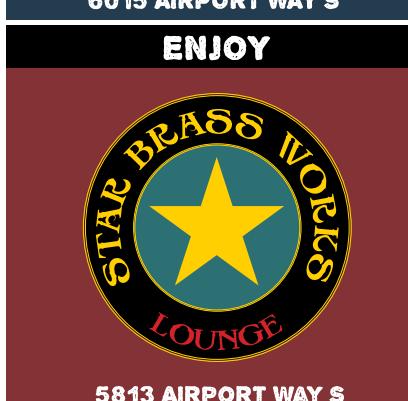
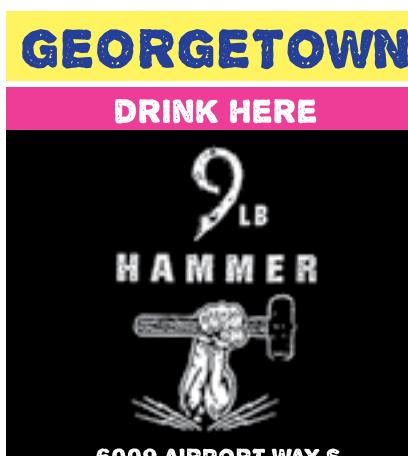
No disrespect to the venerable institution that is Dick's, but Seattleites have been yearning for the Angus beef burgers, golden crinkle-cut fries, and luscious, creamy shakes and blended frozen-custard concretes of Shake Shack for years. Now that dream is finally nigh, as the first Seattle location of the fast-casual chain approaches its opening sometime later this year in South Lake Union. Before then, it will be popping up with a family-friendly outdoor festival preview in the back lot of

Sweet Tooth Pop-Up

Sate your bottomless need for sweets at this South Lake Union pop-up, which will showcase sucrose-laden treats, including cookies, ice cream, macarons, toffee, crepes, pastries, and more, from more than 20 artisan vendors. The confection selection will include the pastel-hued meringue creations of Alexandra's Macarons; cookies crammed with flavors like salted toffee pecan, brown butter triple chocolate chunk, and s'mores from Lowrider Baking Company; incandescently good ice cream from former Poppy pastry chef



Lamb Jam
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The advertisement features a large, stylized logo for "OLDSTOVE BREWING CO." at the top left. Below the logo is a black-bordered box containing promotional text. To the right of the box is a close-up image of a beer tap handle and a glass filled with beer, with blurred brewery equipment in the background.

A vibrant poster for Elysian Beer Gardens at the Seattle Pride Parade. The central focus is a tall glass of beer with a thick head of foam, set against a background of stylized, colorful tropical leaves in shades of pink, yellow, and green. To the left, large, bold text reads "SUN JUNE 24TH". To the right, text indicates the event is "OPEN AT 9:30AM" and lists participating locations: "4TH & PINE", "4TH & BELL", and "4TH @ LENORA". Below the glass, the words "BEER GARDENS" are written in a large, bold, sans-serif font, with "AT THE SEATTLE PRIDE PARADE" in a smaller font underneath.

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THINGS TO DO → Food & Drink

Matt Bumpas's pop-up, Sweet Bumpas; and super-smooth scoops from local microcreamery Bluebird Ice Cream (sleep on their vegan horchata at your own peril); and more. (South Lake Union Saturday Market, 11 am–4 pm.) JULIANNE BELL

SUN JUNE 24

Lamb Jam Seattle 2018

At this competition brought to you by Tasty Creative and the American Lamb Board, 16 rising-star chefs will duke it out to concoct the ultimate lamb dish and be crowned the Lamb Jam Seattle Champion. Lamb belly ramen? Lamb ham Cubanos? Anything goes. The categories include Asian, Latin, Mediterranean, and Middle Eastern, and restaurants represented in the competition will include laudable local establishments like Lark, Mamnoon, Omega Ouzeri, Lola, Heartwood Provisions, and Le Petit Cochon, to name a few. Meanwhile, bartenders, brewers, winemakers, and other culinary artisans will round out the experience, and you can expect surprises like butcher pop-ups and local musicians. The Seattle "best in show" winner will advance to the next round to contend with the finalists from Austin, Boston, San Francisco, and Washington, DC, in a finale to be proclaimed "Lamb Jam Master." (Seattle Design Center, 3–6 pm, \$56–\$125.) JULIANNE BELL

SAT JUNE 30

Grillfest Northwest

At this carnivorous competition sanctioned by the Steak Cookoff Association, watch expert pitmasters engage in a barbecue battle royale. You can also watch cooking demos and "BBQ busking," enjoy food trucks and a beer garden, and witness throw-downs between local chefs throughout the day. Categories will include steak, wild Alaskan king salmon, and produce, with the steak champion going on to compete at the WFC Steak Championship and SCA World Championship. If you've ever dreamed of being a Food Network judge, you can even sign up to receive a judging tutorial from an industry pro and help with the enviable task of digging into chefs' creations to evaluate them for one of the throw-down competitions. (Seattle Center, 9 am–7 pm, free.) JULIANNE BELL

WED JULY 4

Plant-Loving BBQ Block Party

This time of year features smoky, sizzling grilled meats aplenty, but not so many options for our herbivore friends. That's where the 15th edition of

this annual plant-based cookout comes in, with down-home vegan fare like buffalo, barbecue, and smoked tofu sliders, cauliflower bites, potato salad, collard greens, quinoa salad, oyster mushroom calamari, and Plum's famous proprietary "mac and yeast" dispensed out of the Plum Bistro food truck. Plus, cool off with watermelon, lemonade, soft serve and scoops of ice cream, and cake from Sugar Plum across the street. Fifteen dollars gets you all you can eat, so you can scarf your weight in meatless barbecue nosh. DJ Topspin, aka Blendiana Jones, will underscore the festivities with tunes, and guests can play games like Mega Jenga, cornhole, and Connect Four. (Sugar Plum, 2–6 pm, \$15.) JULIANNE BELL

MORE StrangerThingsToDo.com

New Bars & Restaurants

BALLARD

Katsu Burger
Spot with deep-fried burgers, sushi, bento, and cocktails
2034 NW 56th St

BELLEVUE

FogRose
Liquid nitrogen ice cream boutique
278 106th Ave NE, Suite A

BURien

Bok a Bok
Korean fried chicken joint
131 SW 153rd St

CENTRAL DISTRICT

Mr. Saigon
Modern Vietnamese cafe with banh mi
734 12th Ave

DOWNTOWN

Victrola Coffee Roasters
Coffee shop with pastries
300 Pine St

SOUTH PARK

South Town Pie
All-ages Neapolitan pizzeria
8611 14th Ave S

WOODINVILLE

Métier Brewing Company
Family-friendly brewery and taproom
14125 NE 189th St, Suite B
Panther Creek Cellars
Winery and tasting room
14455 Woodinville Redmond Rd, NE, Suite B

Short List

Burgers & Brews

Maslow's, Wed June 27, 11 am–9 pm, \$20

Lechoncito

Addo, June 24–July 29, Wed and Sun, 7 pm, \$35

Queers and Beers

Two Doors Down, Thurs June 21, 6–11 pm

Rosé Solstice Soirée
Mr. West, Thurs June 21, 5–8 pm, \$29/\$32

Summer Rosé Party
The Red Door, Thurs June 21, 6–9 pm, \$5+

Whiskey & BBQ

Workshop
Oola Distillery, Sun June 24, 11 am–3 pm, \$125

WOW (addo:Incubator)
Addo, June 24–25, July 1–2, 6:45–9 pm, \$15+

Early Warnings

SEATTLE INTERNATIONAL BEERFEST Fisher Pavilion, July 6–8, 12–10 pm, \$25–\$50

MT. RAINIER WINE FESTIVAL Crystal Mountain Resort, Sat July 7, 2–7 pm, \$45

PROOF: WASHINGTON DISTILLER'S FESTIVAL Fremont Studios, Sat July 7, 5:30–9 pm, \$50–\$75

SEATTLE STREET FOOD FESTIVAL 217 Ninth Ave N, July 7–8

OUTSTANDING IN THE FIELD DINNER Hama Hama Company, Thurs July 12, 4 pm, \$255

BALLARD SEAFOODFEST Ballard, July 13–15, free

KIRKLAND UNCORKED Marina Park, July 13–15, \$10–\$25

SUNSETS IN SNOHOMISH WINE WALK Downtown Snohomish, Sat July 14, 4–8 pm, \$25/\$30

LAMB & ROSÉ DINNER 2018 The Whale Wins, Sun July 15, 6–9 pm, \$150



DECK WITH PING PONG
NO HATE ALLOWED

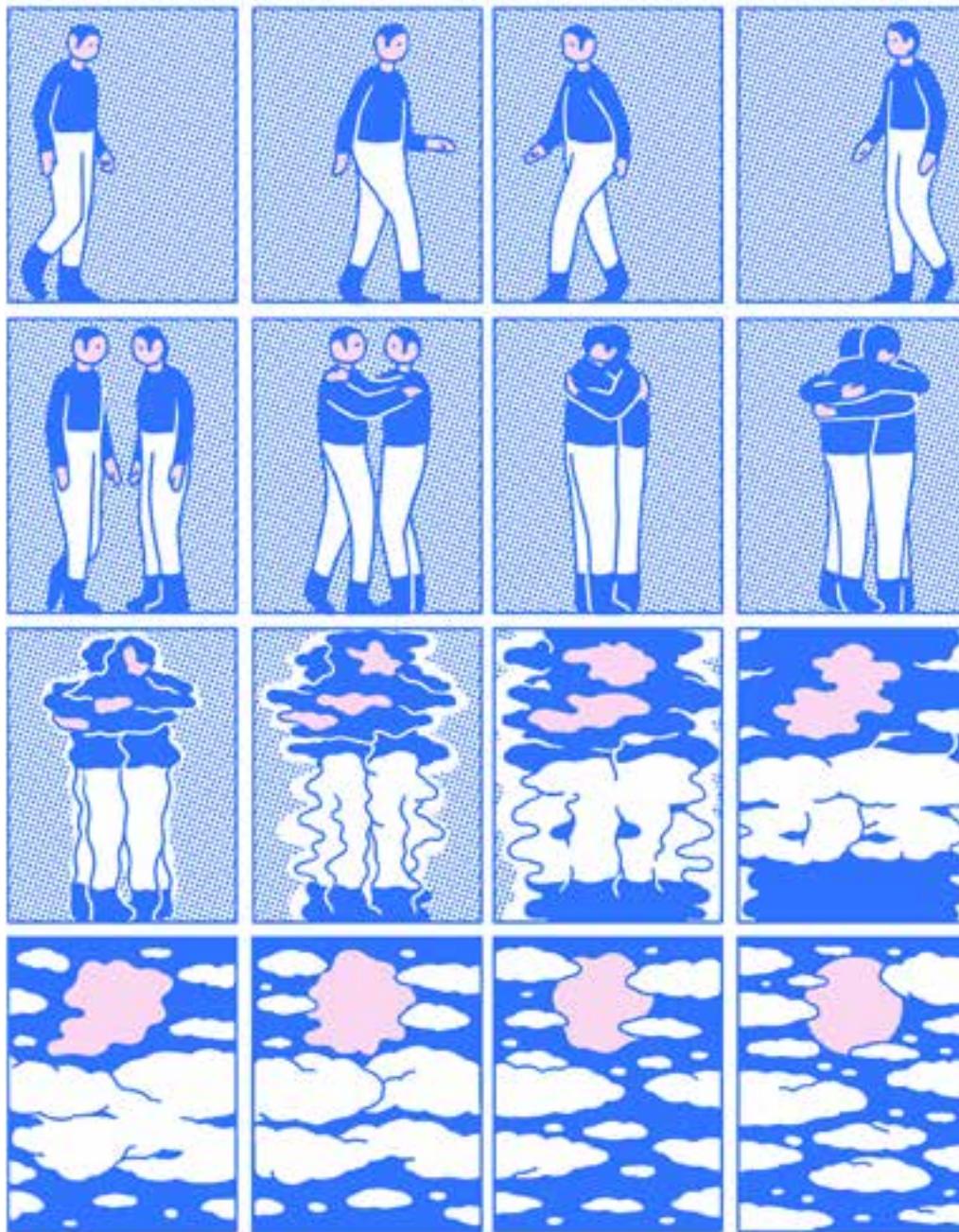


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Seattle, WA 98102
206-325-5882
ROANOKESEATTLE.COM

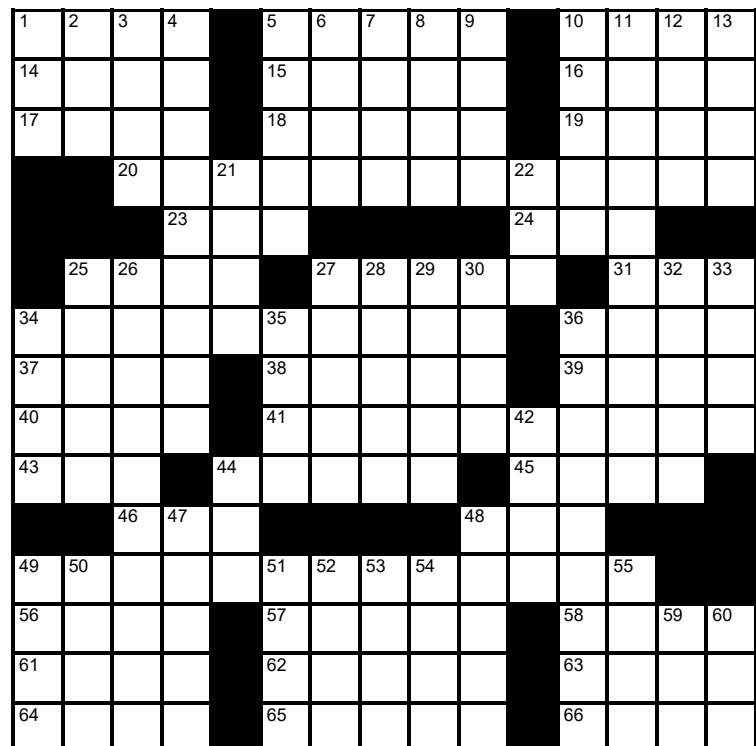


LAUGH WHILE YOU CAN

You might have to take out that ball gag first.



Counter Revolutions BY BRENDAN EMMETT QUIGLEY



ACROSS

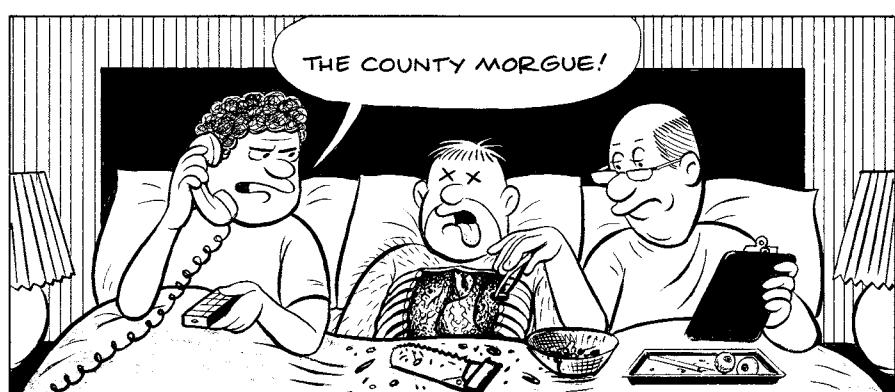
- 'Boys' and Mavs' home
- Sidled (along)
- You can get them while fooling around: Abbr.
- String tie
- Haggard of outlaw country
- "That's a lot to take in"
- Docking spot
- Criminal justice reform, e.g.
- Underwater killer
- Where Janet Leigh gets killed in "Psycho"
- Big oil-producing nat.
- << function
- Put into piles
- Shoe covers
- "Tiny Desk Concerts" airer
- Energy provider that is filled with an electrolyte instead of an acid
- YOLO catalyst
- Vet, perhaps
- Toward the back
- "Barefoot Blue Jean Night" country singer Jake
- Without ice
- Thin crispy treat
- "Don't act that way"
- Informative
- Turkey Hill rival
- Sch. for Buckeyes
- Chess grandmaster nicknamed "Misha"
- Make a disadvantage an advantage, or another title for this puzzle
- He plays Heimdall in the Marvel movies
- Company that buried unsold E.T.s in a New Mexican desert
- San Fran train
- Fitting closely, as a tight jacket
- Rodeo figure
- The eyes have it
- Jobs, metaphorically
- Make dough
- Group born in the mid-'90s
- "Let's do lunch"
- Timecard divs.
- Sides in an eternal "battle"
- Gymnast nicknamed the "Sparrow from Minsk"
- Throw (about)
- Orange leftovers
- Sheik's home of song
- Banks on "America's Got Talent"
- Chest _____
- Cost of living?
- One holding the door for you, maybe
- Not wild
- Divining rod, jokily
- Dark grayish blue
- Energy bar morsel
- Hiccups
- Classic sporty Ford
- TV theme composer John
- Wrist bone
- "Doest thou heareth that?"
- UK boys' school
- Hipster label format
- The vicinity
- Generate interest?
- Kylo _____
- Toon "devil"

DOWN

- Backyard party, for short
- Note to hit someone back
- Sparks genre
- "Chip in!"
- One with opening lines
- You can shake on it
- Eats
- Princess who sang, "The cold never bothered me anyway"
- Tick repellent stuff
- Talked like a sailor
- Chucked
- '20s art style
- Did a freestyle
- Find the solution at thestranger.com/puzzlesolution.



LISA CZECH



JOHNNY SAMPSON

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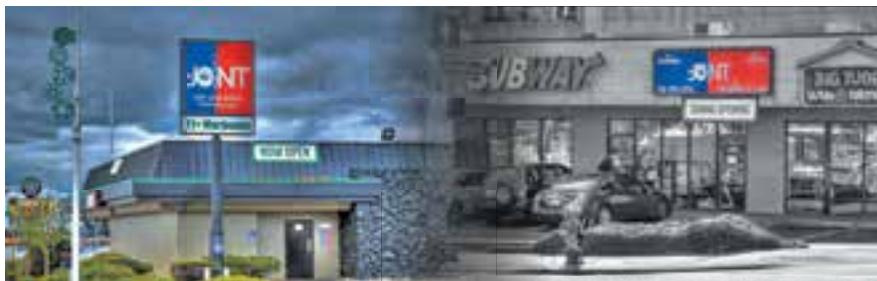
Warning: This product has intoxicating effects and may be habit forming. There may be health risks associated with consumption of this product. Should not be used by women that are pregnant or breast feeding. For use only by adults 21 and older. Keep out of reach of children. Marijuana can impair concentration, coordination, and judgment. Do not operate a vehicle or machinery under the influence of this drug.

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**REMEMBERING
JULIAN HAWKINS**
6/23/1961 - 5/30/2018

An underground artist from the west coast, Jewelz was the hand behind many of the murals and art found at the Have a Heart shops from 2011-2018. His free spirit, love for the cannabis community and talent shone through his music and his art. Talking to him was always a refreshing dose of artistic inspiration. Jewelz was a rare find - a true artist in every sense, and will be missed by all of us. May he rest in peace. A celebration of Julian's life will be held:

SUN 6/24, 5-9PM

AXIS Pioneer Square
308 1st Ave S.
Seattle, WA 98104

RSVP with this link (21+):
<http://bit.do/Remembering.Julian>